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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKSTRASSE 17, August 30, 1896.

EVEN if I were a prophet of ye olden times I could not have surpassed myself in the correctness of foretelling the winners of the second great international Rubinstein prize competition, which was finished here on the day before yesterday, for on the first day of the *concerts* I designated both the winners of the prizes for composition and piano playing in the persons of Henry Melzer and Joseph Lévinne, of Moscow. The Poles carried the day. The competition lasted from the 20th to the 28th inst. and took place in Bechstein Hall, which beautiful concert room proved on this occasion, for the first time, that its acoustic qualities admit of the performance of works with orchestra, a rare thing in halls of such small dimensions.

Entered for competition were nine composers and thirty-three pianists. Of the former two were compelled to withdraw beforehand, because they were beyond the limit of age, one of them, Armas Jaernefelt, of Helsingfors, by only just one week, he having been born on August 14, 1869. One composer had to withdraw because his principal work did not comply with the conditions for competition, which called for a concert work for piano and orchestra in one movement, while he had handed in a concerto in no less than four movements. The six who competed were Ernst Braatz, of Berlin; Emil Eckert, of Leipzig; John Hugo, of Stuttgart; Holger Hamann, of Copenhagen; Gustav Loeser, of Cologne, and Henry Melzer, of Warsaw.

Of the thirty-three pianists who had entered the ranks for competition thirteen withdrew before or during the course of proceedings, and only the following twenty remained in: Ary Belinfante, of Amsterdam; Karl Eckmann, of Helsingfors; Günther Freudenberg, of Berlin; Eugene Holliday, of St. Petersburg; John Hugo, of Stuttgart; Ernest Hutcheson, of Melbourne; Constantine Igumnoff, of Moscow; Theodore Koenemann, of Moscow; Wilhelm Kurz, of Prague; Joseph Lhévinne or Lévinne, of Moscow; Pompejus Litta, of Brussels; Ernest Lochbrunner, of Switzerland; Gustav Loeser, of Cologne; Henry Melzer, of Moscow; Sigmund Oppenheim, of Bradford, England; Jean Sauvage, of Verviers, Belgium; Dirk Schaefer, of Rotterdam; Victor Staub, of Paris; Karl Textor, of The Hague, and Johan Wyman, of Rotterdam.

The jury consisted of the following mostly well known musicians, and was one of the most notable and competent that could have been gathered together: Prof. J. von Bernuth, of Hamburg; Professor Breslauer, Berlin; Professor Halir, Berlin; Professor Diemer, Paris; Ferruccio B. Busoni, Berlin; Professor Dorn, Berlin; Professor Ehrlich, Berlin; Director Faltin, Helsingfors; Asger Hamerik, Baltimore; Dr. August Hamerik, Copenhagen; Prof. Gustav Hollaender, Berlin; Professor Jadassohn, Leipzig; Dr. Jedliczka, Berlin; Professor Jiraneck, Prague; Professor Johannsen, director of the St. Petersburg conservatory and president of the jury; Richard Kleinmichel, Berlin; Prof. James Kwart, Frankfurt; Professor de Lange, Amsterdam; Dr. Carl Muck, Berlin; Dr. Otto Neitzel, Cologne; Professor Solowiew, St. Petersburg; Professor Safonoff, Moscow; M. Pressmann, Tiflis; Prof. Herman Schroeder, Berlin; Prof. Joh. Schulze, Berlin; Director Slatim, Charkoff; Director Starke, Breslau; Director Wegelius, Helsingfors; Chs. Maria Widor, Paris.

The order of competition was arranged for the composers to appear first, and they performed their works with orchestra in the forenoons from 9 A. M. to 1 P. M., and their chamber music works and piano soli in the afternoons from 3.30 to 7 P. M. In like manner the competitors for the piano playing prize played with orchestra in the forenoons and chamber music and piano soli in the afternoons.

Of the composers only two were taken into consideration and there was a general unanimity, as in fact there could not have been otherwise, in giving Henry Melzer, of Warsaw (born October 25, 1869), the prize, while Holger Hamann came in for honorable mention. Melzer played here last winter, but not with any startling results, and as a pianist I think he will never become an important factor in the world's musical life. His compositions are very much in the style of those of Paderewski, and I am of opinion that Melzer was more than a little influenced by his great countryman.

The battle for the prize in piano playing (each prize was for \$1,000) was a much fiercer one, as might have been expected. In the first ballot of the jury three names were

represented with an equally high average of points. But as there was only one prize to be awarded a second vote was taken, when it was found that a majority of two-thirds was for Joseph Lévinne, the young Moscow pianist (born December 1, 1874), of whom Anton Rubinstein is said to have entertained a very high opinion, and Messrs. Victor Staub and Constantin Igumnoff had to be satisfied with honorable mention. Both Lévinne and Igumnoff are pupils of Safonoff, director of the Imperial Conservatory at Moscow, and Staub, a Frenchman, is a pupil of Louis Diémer, of the Paris Conservatoire, at which he took the grand prix in 1890.

Notable to me was the fact that Lhévinne was the only one who played the Rubinstein E flat concerto, while nearly all the others, and almost as a matter of course, performed the D minor concerto. Also notable, and very much so, was the preponderance of technic over all other necessary qualities to make a good pianist. There was not one among all those fellows who played who did not have a good technic, but I heard very few who had any music in their soul.

The conducting of the orchestra for the accompaniments was done for the greater part by Prof. Karl Klindworth, but some of the performers got the benefit of the sympathetic direction of Ferruccio B. Busoni.

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The temperature has cooled down considerably of late and so I stayed in town longer than I had anticipated. Musically besides the Rubinstein prize competition, which, of course, was a private affair, there is nothing going on except the Royal Opera at Kroll's and of this only musical diversion I made the most.

On Saturday night I heard Auber's little chef-d'œuvre, the comic opera *The Postilion of Lonjumeau*, which had been revived for our lyric tenor Sommer. Boetel was to have sung the part beloved by former cabdrivers who later on became tenors, and which made both the late Wachtel and the ever present Boetel famous. But fate decreed otherwise. Sommer had the part in his contract with the Royal Opera, and, like Shylock, he insisted upon his paper rights. I for one did not regret it, for I cordially dislike Boetel and I am sure Sommer cracked his whip as well and vigorously as the ex-cabman could have done, while he sang a great deal more artistically, with more finish and a more sonorous voice. He also had the high chest C, and even a whole note more, for he went up once to D in alt, and he played simply and unaffectedly, while Boetel constantly acts for the gallery. In the third act he gave Bungert's popular Lied, *Wenn die wilden Rosen blüh'n*, earning great applause.

The rest of the cast was disappointing, especially Miss Dietrich, who, both as the hostess *Magdalen* in the first act, and as *Mme. de Latour* in the second and third acts, was not up to the situation. Musically she lacked the *finesse* which Auber's clever but somewhat artificial music demands. Kropol indulged in his usual fault of overdoing the part of *Bijou*, and Schmidt, usually a very useful artist, was by no means satisfactory as *Marquis de Corcy*.

The orchestra was excellent and so was the chorus, and the performance as a whole went smoothly enough under Sucher's direction, who seemed to conduct *con amore*.

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Those who had croaked that the rebuilt, reconstructed and enlarged stage of Kroll's would not do for a befitting and technically satisfactory reproduction of Wagner's operas were last week forced to eat crow when *Lohengrin* was produced with due pomp and undeniable completeness. Still more, however, were their belittlings gainsaid by the performance of *Die Meistersinger*, which was in every way one of the best reproductions of Wagner's *chef-d'œuvre* which I have heard for many a year. Not only was the stage setting good and sufficiently ample, but Tetzlaff's excellent stage management told so well that the difficult fight and tumult scene in the second act, which not infrequently proves almost ridiculous, became in this instance lifelike and convincing.

Weingartner conducted admirably, save that he occasionally allowed a trifle too much sonority in the orchestra. Gudehus as *Walter von Stolzing* seemed to have imbibed from the fountain of youth. For years and years I have not heard his vibrant voice of the true heroic tenor timbre sound so fresh and clear. He was simply beyond cavil. Betz has also improved vocally during the summer vacation, and histrionically he still continues to represent the sympathetic character of *Hans Sachs* in the same approved style in which he studied it with Richard Wagner himself some twenty-five years ago. Miss Heidler was charming as *Eva*, Mrs. Ritter Goetze delightful as *Magdalen*, and Lieban, barring a trifling slip of memory in his explanations to the *Knight* in the first act, as good a *David* as I ever saw on any stage, Bayreuth included. The *Meistersingers* all were satisfactory, notably Stammer as *Pogner*, Philipp as *Vogelgesang* and Kropol as *Kothner*. Just as much as I had disliked Schmidt in *The Postilion*, just as much was I pleased with his conception of the difficult part of *Beckmesser*. Not a bit of overacting; no clownishness; he took himself seriously, just as any other fool who

is a fool without knowing it would do. Altogether he was exceedingly good, and so, as I said before, was the entire performance.

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Last night's performance of that old stand-by of Rossini's, *The Barber of Seville*, was remarkable and particularly interesting to Americans through the fact that the part of *Rosina* was taken by a young American lady, Miss Minnie Cortese, from Chicago. What her real name is I don't know, but the fact remains that she has a great future before her as an operatic singer. Although she is said to have stood on the operatic stage for the first time on this occasion, she acted with perfect ease and seeming freedom and with a grace and coquettishness which greatly reminded me of Patti in her very best humor and trim. Thus the handing of the previously written *billet doux*, holding it behind her back and averting her face from *Figaro*, was simply copied from *la diva*, and extremely well copied at that.

As for her voice, it is not a soprano, but an alto and of true dark alto timbre, but it has all the lightness and flexibility of a *soprano leggero* and that is a very rare thing. In fact this was the first time in my life that I heard the part sung by a pronounced alto voice, such as it was intended for by Rossini, and it was also the first time that I heard the real Rossini *colorature* just as they were written by Rossini and not altered to suit the high soprano *leggiere* voice possessors who somewhat illegitimately have usurped the part of *Rosina* and claimed it as solely their own. Such slight changes as were deemed necessary to bring out the best effects from Miss Cortese's voice were tastefully and with a true musician's hand made by Kapellmeister Heinefetter, who had also orchestrated Joseph Dessauer's bolero-like Lied, *Mach auf*, which Miss Cortese sang with considerable success in the singing lesson scene. If Miss Cortese has anything like a repertory, I predict for her a prosperous future in a field which is not much cultivated, that of a *coloratura* alto.

Also this performance as a whole was a very finished and delightful one, Bulz greatly distinguishing himself as *Figaro*, Sommer as *Almaviva* again evincing good vocal schooling, especially in the opening scene of the first act, and Moedlinger and Schmidt doing humorous work in the respective parts of *Basilio* and *Doctor Bartolo*.

Weingartner treated the orchestral accompaniments with utmost *delicatesse*, and the performance as a whole was very smooth.

It was preceded by the still indestructible *Cavalleria Rusticana*, in which, as usual, Mrs. Pierson as *Santuzza*, and Sylva as *Turiddu*, carried off most deserved honors. Dr. Muck conducted.

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An artistic treat of the most *recherché* kind was vouchsafed the jury assembled here for the Rubinstein prize competition and a few invited guests, among them the writer of this budget, in the shape of an organ recital which the great French composer and organist, Charles Maria Widor, gave in the Church of the Apostel St. Paul on last Tuesday afternoon. Widor's personality is known to the readers of THE MUSICAL COURIER through the graphic and interesting description our Paris correspondent, Miss Fannie Edgar Thomas, gave of him. As a composer of the form finished, refined and yet healthy kind he has acquired world wide fame, and only last winter one of his symphonies was much admired at a Berlin Philharmonic concert.

As an organist he was hitherto, however, barely known outside of France, except by reputation. I must say I was both eager and curious to hear him, for outside of Saint-Saëns, I have so far never had an occasion to listen to one of the great French organists. To say that I was not disappointed does no justice to my feelings, albeit my expectations had been of the very highest. I gladly acknowledge that Widor's playing far surpassed them, and that for manual technic, pedal skill and, above all, taste and variety in registration, I have not heard his equal in many, many years—surpassed, I never heard them.

Above all, the fine musicianship of the Frenchman was what pleased us all most, and the plasticity, clearness and virility with which he played Bach lovingly and understandingly. Then of course his own compositions for organ, most of them unknown to his listeners, excited the keenest interest among so critical and authoritative an audience. Sauer, the Cologne organ builder, who erected the organ in this new church, happened to be present at this recital and was among the most rapt and delighted listeners, and I can only con form to his judgment—"This Frenchman beats all the German organists I ever heard."

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THE MUSICAL COURIER has already commented editorially on the death of Prof. Ludwig Abel, but the following comes in the nature of a special communication, so I give space to it:

"One of the most prominent musicians of Munich, Prof. Ludwig Abel, inspector of the Royal Academy of Music, died at his cottage in Neu-Pasing, near Munich, the 18th inst. The musical life of Munich lost in him one of its most important factors.

"Originally a violin virtuoso, he became in 1867 concert-master of the Munich Court Orchestra under Hans von



Bilow, with whom he also appeared in many chamber music concerts. When the Royal Conservatory was reorganized after Rich. Wagner's ideas he became teacher of all the ensemble exercises and of some advanced violin classes. He received many titles and decorations, but his failing health forced him to limit his work last year. Still he remained the very soul of the Royal Academy to the end of his life.

"Personally he was possessed of just as much musical and other knowledge as of an almost exaggerated modesty. His friends and pupils looked on him with an almost fanatical admiration. He was a true German musician and exemplified Wagner's words: 'German is to do a thing for its own sake.' Honor to his memory!

"It is impossible to do justice to all his different qualities as a conductor, teacher, violin virtuoso, pianist, composer and transcriber, editor, connoisseur of violins, &c., in so short a space, but all Munich and many other German papers contained obituaries which showed the general esteem in which he was held.

"One of Abel's daughters is married to Walter Petzet, director of the Manning College of Music, &c., in Minneapolis, Minn., and happened to be in Europe this summer with her husband and child. Mr. Petzet, a former pupil of Rheinberger, Abel and Giehl, succeeded in finding several publishers for his compositions in Leipzig and Berlin, and also received many flattering letters from some leading German musicians, as Ernst Schuch, general music director in Dresden; Hans Sitt, the well-known composer and conductor at Leipzig; Herm. Ritter, professor at the Würzburg Conservatory; Max Zenger, professor at the Munich Royal Academy; Phil. Scharwenka, the Berlin composer and director, and Hermann Zumppe, so far conductor of the Stuttgart Royal Opera, who will go to Munich to conduct the Philharmonic concerts of the last named city. All these letters predict for Mr. Petzet a great future, speak of his perfect composition technic, which serves only to bring out his noble musical ideas, praise his freshness and originality, as well as the plastical way of his building, and show the anxiety to get acquainted with more of his works.

"Mr. Zumppe, who says 'Sie sind ein berufener Mann' (you are one of those who have the inner calling), accepted for performance Petzet's symphonic poem, *Leid und Liebe* (Sorrow and Love) for grand orchestra, to be given next winter by the Philharmonic Society of Munich."

This work, Mr. Petzet, who is a good pianist, sketched for me on the piano when he called on me yesterday, and after carefully listening and following the score, I can only concur with Kapellmeister Zumppe's judgment. *Leid und Liebe* is a thoroughly interesting composition.

Other American callers I had lately were the Misses Mary Lyle McClure, from Tennessee, and Marie Louise Sims, from Mississippi, as well as Mr. and Mrs. A. A. Solomon, from Philadelphia, Pa.

European musical personages who called or whom I met during these last busy days were August Hensel, of Berlin; W. Safonoff, director of the Imperial Russian Conservatory at Moscow; Prof. Martin Krause, of Leipzig, and his two pupils, Anton Foerster and Ed. Schirmer; Ferruccio B. Busoni, James Kwart, of Frankfurt, and Hofrath Pollini, of Hamburg. The great impresario denied that he had made an American arrangement with Lilli Lehmann. He said he had engaged her only for twenty appearances in Russia. The only attraction he would send over this coming season would be the Schliersee peasant actors, but in 1896-97 he would manage a stagione of opera in German in New York, together with Mr. Grau. Pollini is just the man who could do it to everybody's satisfaction, including, of course, his own. He seemed to be very sore over the breach of contract of his first dramatic soprano, Katharina Klafsky, and I think he will try to make things warm for that lady in New York, at least as far as the drawing of her salary from Walter Damrosch is concerned.

Arthur Nikisch will shortly change his residence from Budapest to Leipzig, where the first Gewandhaus concert under his direction will take place on October 10.

The first Berlin Philharmonic concert he will conduct here on October 14, when the following program is to be performed:

Leonore, overture, No. 3, Beethoven; Symphony, No. 2, Brahms; Piano concerto in E minor, Chopin; Tannhäuser, overture, Wagner.

Nothing new in this, but a standard and test program all the same, and an interesting one also. Jos. Hofmann will be the soloist. The Philharmonic orchestra has been enlarged to eighty performers. The programs of Nikisch will bring symphonies by Beethoven, Mozart, Haydn, Schumann, Mendelssohn, Brahms, Raff and Berlioz. Furthermore, works by Richard Wagner, Goldmark, Tchaikowsky, Saint-Saëns, Joh. Svendsen and others. A number of novelties are also promised, among them Lalo's orchestral suite *Namouna* and Richard Strauss' rondo for orchestra entitled *Tyll Eulenspiegel*.

This last named novelty, Richard Strauss' latest composition, will figure also on one of the programs of the

royal orchestra's symphony evenings, and will therefore form a fine piece for comparison of conception between Nikisch and Weingartner, and of the virtuosity of Berlin's two greatest orchestras under their respective conductors. Weingartner seems now more prone to give a show to the living composers, for besides Richard Strauss' work the programs will contain Sinding's D minor symphony, Heuberger's orchestral variations upon a theme by Schubert, a scherzo for orchestra by Goldmark, a symphony entitled *Mood Changes*, by W. A. Rémy, of Gras, and Dvorák's *Husitzka* overture. On March 9, Berlioz's death day anniversary, Weingartner will bring *The Damnation of Faust* with the Royal Opera House chorus. On February 14 the memory of Wagner will be kept green by a special performance of some of his works, but the mainstay of the Royal Orchestra's symphony evenings will be, as heretofore, the works of the classics.

For the festival performance which H. M. the Emperor has ordered to be given at Kroll's on Sunday, the 1st, and Monday, the 2d of September, for the celebration of the twenty-fifth anniversary of the battle of Sedan, the proceedings will be opened with Wagner's *Kaiser Marsch*, which Weingartner is to conduct. This is as it should be.

Bernhard Stavenhagen's answer to Eugen d'Albert's article, *Three Months Conductor at Weimar*, in the *Zukunft*, mentioned editorially in this issue, is as short as it is concise and dignified. Now, gentlemen, please give us all a long needed rest from your squabbles, and in the meantime go to work and practice a little operatic conducting, for, no matter how good pianists, composers and musicians you may be, operatic conducting must be acquired by routine. It is one of the things which need a good deal of experience, and cannot be done merely through inborn talent.

The Berlin Philharmonic Chorus under Siegfried Ochs will bring next season repetitions of Bach's B minor Mass and of Tinel's *St. Francis*. Several novelties will be given later in the season, but are as yet not definitely announced.

Sonzogno's Berlin operatic stagione, which will be given at the Theater Unter den Linden, and which is announced to begin on September 14, will bring the following novelty repertoire: *Cristo al festa di Purim*, one act opera, by Boci; *Silvana*, three act opera, by Mascagni; *Claudio*, one act opera, by Cornaro; *Le Martire*, three act opera, by Samara; *Piccolo Haydn*, a one act fiasco, by Cipollini; *Il Maestro di Capella*, one act opera, by Paer, and *Zanetto*, by Mascagni. This is an interesting menu.

Clarence Eddy, the Chicago organist, will probably give a concert, with orchestra at the Philharmonie, in Berlin, under Arthur Nikisch's direction, in October next.

**St. Moritz.**—The pianist Breilner, assisted by his wife, the violinist, gave a successful concert last month at St. Moritz.

**Royan.**—A new opera, *Le Fiancé de la Mer*, by Jules Bordier, was produced for the first time with success at the Theatre of Royan.

**Vitzthum.**—Heinrich Vitzthum, the harp virtuoso, celebrated August 28 the twenty-fifth anniversary of his entrance into the Hanover orchestra.

**Munich.**—The performances of the Nibelungen Ring at Munich were well attended. In addition to Munich artists, Herr Lieban and Frl. Traubmann appeared.

**Bergamo.**—The first performance of *Lohengrin* took place at the Ricardi Theatre, Bergamo, with Tito Terzi in the title rôle. Baron Franchetti and Tamagno were among the audience.

**Mainz.**—At last the Barber of Bagdad, by Peter Cornelius, is to be given at Mainz. Although the poet-composer was born and died there, his work is still unknown in his native city.

**Loewe.**—A committee has been formed at Kiel to erect a monument to Carl Loewe, who died in 1860. It is hoped that it may be inaugurated December 30, 1896, the centenary of his birth.

**Rome.**—The Costanzi Opera House at Rome will give between September 14 and October 15 a season at popular prices, one lire (say 25 cents) admission. The operas will be *Borgia*, *Rigoletto* and *Traviata*.

**Venice.**—At the feast of the Assumption of the Blessed Virgin Mary a new mass for four voices, by Lorenzo Parosi, who is preparing for holy orders, was performed. The Gloria, the Credo and the Agnus Dei are especially spoken of. A workman in the arsenal named Cocco has written the score of an opera; to aid in the production the newspapers of the city have opened subscription lists. It may be added that a composer, well known to-day for his canzoni, Bertolini, was also a workman in the arsenal.

## The Cord Stretching Office of the Palatal Muscles.

A New Discovery.

Paper No. 3.

A DIFFICULT task must now be undertaken, the task of making interesting a dry physiological fact, one of incalculable worth but unembellishable by historical names or references to authorities. At the slight risk of offending his correspondence pupils the writer will struggle to attract attention by indicating a few simple practices in connection.

Let the reader touch the larynx (Adam's apple) with the end of a forefinger and press gently backward against it. The projection will easily be felt, the front of the neck, about an inch (with men), a half inch (with women), below the angle which the lower jaw makes with the neck. So pressing, let him whisper "How far" three times, the first time attempting to make the whisper sound low and solemn, the second time higher and impatient, the third time as shrilly as is possible without extreme effort.

Two physiological facts will come to instant notice. 1. The larynx will be felt to rise higher and higher. 2. The rear roof of the mouth will feel a greater and greater strain, as though the fleshy parts had been tightened. Care should be observed not to make violent efforts, for they might include downward bearing muscular efforts as well, and defeat the experiment.

The Adam's apple has been pulled upward by the contraction, the shortening effort of the palato-pharyngeal muscles (palate to larynx muscles), whose effort has caused sensation only in the rear roof of the mouth, where they find their upper insertion or attachment. Let it be noticed that this muscular effort must necessarily be a powerful one; for if any reader with a thin neck will place the thumb under the whole larynx and try to push it upward great force will be required, sufficient even to cause pain.

Those whose necks are not too stout can make another most interesting experiment. In such necks the larynx is prominent, and the finger can easily be lodged upon it. Well, loosen the finger just enough to slip it down along the front edge of the larynx till its point feels a depression and presses a trifle backward into a little niche, at the bottom of which another hard part will be felt. You are now between the two principal parts of this Adam's apple (larynx), and if you will repeat the three whispered "How fars" you will find that the niche will be nearly closed by the second one, while the third and highest "How far" will pinch the finger tip out of this little gap.

What does that mean? That you have, by a voluntary effort, stretched the vocal cords to their utmost extent, or to nearly that extent.

Now push the forefinger down the front of the neck, pressing also gently backward until you are stopped by a solid bone an inch or two below the collar you wear. Press gently down upon this bone (the upper edge of the sternum or breast bone), and bear the finger a little to one side, then to the other, when you will be stopped by other bones, the inner edges of the two clavicles or collar bones.

While pressing backward and outward against the upper edge of one of the collar bones, again whisper the three "How fars" or "See-ahs," and notice that the flesh pressed backward against will swell forward against the end of the finger.

This swelling is, in fact, the contraction and straightening forward of the muscles extending downward from the voice box (larynx and hyoid bone) to the breast bone, collar bones, and sometimes to the first and second ribs.

So here we have found that, simply in order to make a high, thin, shrill whisper, not only the palatal muscles, extending upward from the voice box, but also the muscles extending downward from the voice box, must contract with power; but why must so large a force be called upon?

If any sufficiently interested reader will visit his or her throat physician and ask him to view the vocal cords—by the way, I prefer the spelling "ohords," as the Latins set it, but bow to the editor—they will be seen to elongate decidedly more and more as the whisper is higher and higher. They must come together in order to cause the audible friction of breath; but, were they not elongated, the sound would be a crackle, caused by the rubbing together of the cords. By the way, again, this crackling was a constant practice of the baritone Kemnitz, the best *Mime* this country ever heard. But for the whisper the cords must be stretched and are stretched, as has now been proved in two ways, by the laryngoscopic view, and by the closing of the little niche in the Adam's apple. It follows, in leash, that the stretching of the vocal cords imperatively demands the powerful exertion of extrinsic muscles, those fastened at one end to the voice box, at the other to distant parts, among which are the palate and cranium above, the collar bones, the breast bone, and sometimes one or two upper ribs below.

Credit should fairly be accorded Bishop, Merkel and Fournié for their mutual conclusion that extrinsic muscles must aid the too feeble intrinsic ones in order to stretch the vocal cords adequately. We have seen that these extrin-



sic forces must be applied to produce the whisper, for which the muscles which form the sound cords are comparatively relaxed. How much more are they needed when these cordal muscles are themselves contracting? It is as though two rubber bands had the power of shrinking themselves with great force, or rather of making a strong effort to shrink themselves at the same time that, despite their contractile struggles, they are positively being lengthened by outside forces.

As to the actual mode of extrinsic cord stretching, it is confessedly difficult to make this somewhat complicated action perfectly clear to the average pupil; nor indeed is it necessary. The student requires only to know the exercises, though his general practice would be conducted more understandingly and I find rather more successfully if the whole scheme lay clear before him.

Suppose you set a book upon a table in such a manner that its back faces you perpendicularly. Then draw it toward you until only a half inch of its lower edge is still supported by the table, while the back is still perpendicular. Grasp the ends of the upper edge, one hand seizing one upper corner, the other hand the other.

Now pull upward with the hand furthest from you, the one which holds the free edge of the leaves closed, while you pull down with the other hand the one which grasps the binding or back of the book. You will make the volume sway or tilt suddenly downward and forward.

This tilting forward will be still more powerful if you will pull the further hand, the one which is closing the leaves so tightly, a little forward as well as upward; that will readily be seen.

You will now be strictly imitating the mechanical action of the extrinsic, the outside, muscles of the voice box, if you will let the book represent the principal part of the larynx, the up-pulling further back hand the palato-larynx muscles, and the other, the nearer, down pulling hand, the muscles from voice box to larynx and breast bone and collar bones.

To gain a corresponding view of the action of these muscles by personal illustration, touch the Adam's apple of your own neck, if you are not too stout in habit—if so, make use of some thinner and obliging enough friend—and draw the finger horizontally straight backward along one side of the neck, not losing contact with the upper edge of the apple, until you have reached and can plainly feel the thicker back of the apple on that side. That would be similar to rubbing a finger along the upper edge of one of your book covers, starting at the binding in front and rubbing backward until you reach the corner grasped (in the book illustration just given) by the other hand. From this thicker rear edges of the larynx extend powerful muscles upward and forward, in just the direction your further hand pulled the book, and tilted it forward, bringing its binding or back nearer to you.

Similar to the downward pulling of the hand upon the binding of the book is the downward pulling of the muscles from the front of the voice box. They are not attached directly to the Adam's apple, but to a semicircular bone which, during voice, rests upon and is tightly fastened to the larynx or Adam's apple—just as a horseshoe might be placed on top of the book in such manner that its two sides would extend backward along the upper edges of each cover, while its circular part, the part between its two rows of nails, was resting just upon the front edge of the binding. It may easily be seen that whatever pulls this toe part of the shoe downward would pull with equal force upon the binding of the book.

To illustrate this personally, let the reader touch the sharp front edge of the Adam's apple again; then crowd the finger tip upward till it feels another hard part just above the larynx—really the tongue bone (hyoid bone). Whatever pulls down on the front of this bone must pull down equally upon the front of the Adam's apple, upon which it rests during voice. So sure is this that Dr. Wyllie, of Edinburgh, found that he could produce exactly the same notes upon the expected voice box (larynx and tongue bone combined) whether he attached weights to the larynx or to the bone.

So here are reproduced precisely the same conditions; for the upward and downward pullings upon the voice box must have the same forward tilting effect as upon the book. They must tilt the principal part of the larynx forward.

And just this is the important point; for this forward pulling and actual forward movement of the principal part (cartilage) of the Adam's apple also pulls forward the front ends of the vocal cords. It must be taken for granted that the rear ends of the cords are practically immovable—this every physiologist would acknowledge—and equally must it be conceded that the vocal cords are stretched.

The stronger muscular contraction of the vocal cords, or of the muscles which mainly constitute them, requires the aid of these immensely stronger outside muscles. And it is a most fortunate fact that every one of them may be voluntarily controlled, relaxed or contracted at will. Indeed these new laws of vocal action have been discovered by this very means—by the success of the writer, first, in gaining full and independent control over each one of these striped and hence voluntary muscles; second, in learning, by actual experiment, what influence upon the tone the voluntary effort of a particular muscle would have, and also what its voluntary checking. This is not indefinite surmise, but absolute proof.

The conclusions drawn show that many of the usual rules must be reversed. Instead of relaxation, or the attempt to relax the natural efforts of the throat, the singer must make greater efforts. The teachers have been deceived by the fainter sensations of effort which attend the true artistic tone, not realizing that the sharper sensations are caused by such displacements of the vocal parts as are not compatible with the true tone. Efforts in different directions which exactly balance each other displace no parts and cause but slight sensation.

Let us instance the muscles of the tongue; if the member is sunk, depressed, it is displaced from its natural position; its connections with other parts are strained upon, with the resultant sense of fatigue. Other arguments militate against its depression. For then it cannot be thrown into the firmer state required to make it vibrate synchronously with the cordal vibrations, nor can it then perform its other office, easily proved, of stretching the vocal cords.

These newer rules are not deduced merely from theoretical reasoning, but are substantiated by actual trial of the different ways; that is, the tone is given when these palate larynx muscles are voluntarily contracted, and again when they are voluntarily relaxed; when the throat is voluntarily opened and when it is voluntarily contracted in that slight degree which results from the actual effort of the palato-larynx muscles.

The reader can with facility frame exercises which will in some valuable measure apply this law.

JOHN HOWARD, 321 West Fifty-ninth street,  
New York City.

**Massini.**—There is no truth in the report that Massini, the tenor, killed his wife at Salonic.

**Weiss.**—The composer and pianist Weiss has finished a concerto and a symphony dedicated to the memory of the Emperor Frederick.

**Vienna.**—The Imperial Opera at Vienna announces two new works: The Cricket on the Hearth (text after Dickens), by Charles Goldmark, and Walther von der Vogelweide, by Albert Kauders. The latter was produced at Prague with great success. Perhaps La Navarraise may be given. The revivals seem to be of the French school, as Boieldieu's Little Red Riding Hood and La Dame Blanche are mentioned.

**Strassburg.**—Two Beethoven performances were given at Strassburg under the direction of Felix Mottl. On the 4th inst. the program consisted of the Egmont overture, Elegischer Gesang and Tremate (Terzette), and the Ninth Symphony, the soprano part being taken by Frau Henriette Mottl. The chorus comprised nearly 800 singers. On the 5th Fidelio was given, preceded by the great Leonore overture.

## Dresden Letter.

DRESDEN, September 2, 1895.

THE representations in the Court Opera House after the summer vacations began again on July 28 with works produced last season. The real opera season, however, may be said to have commenced on August 16, Marschner's centenary birthday, when parts from three of his most important works—Hans Heiling, Templer und Jüdin and the Vampyr—were produced in a most refined style under the lead of Court Conductor Hagen. Some days later these operas followed in full length, Hans Heiling having preceded the festival day. Templer und Jüdin appeared on August 21 under Schuch's inspiring conductorship, and the Vampyr on the 29th, directed by Mr. Hagen. Great praise is due the Court Opera management, and the artists as well, for these very interesting evenings.

Brief announcement of these performances and others following has already been made in THE MUSICAL COURIER, and now for a detailed story.

There will not often be found a Vampyr, a Hans Heiling and a Templer to match our own Scheidemann; also Perron, who on the festival representation took the part of Heiling.

At the end of the birthday anniversary performance on August 16 there was a sort of Marschner Huldigung, the stage, with the composer's bust in the front, being beautifully decorated with plants.

The principal characters from his works were represented in costumes, such as the Vampyr, Scheidemann; Hans Heiling, Perron; Wamba, Anton Erl; Tuck, Nebuschka; Emmy, Miss Edel; Gertrud, Bosenberger; Rebecca, Mrs. Wittich; Rovena, Miss Teleky; Aubry, Krug, &c. The impressive popular song from the Templer, brilliantly executed by Anthes and Miss Teleky, formed the close of the festival performance, and was frantically applauded.

Templer und Jüdin on August 21 achieved a still greater success. Scheidemann as Templer and Wittich as Rebecca fully deserved the praise accorded them both by public and press. The same may be said of Anthes and Miss Teleky the latter, as a representative of Rovena, being a feast to the eye. Her beautiful stage presence was never more favorably observed. Rebecca, no doubt, is one of Mrs. Wittich's best rôles; she looked charming and sang most touchingly her part in the great prison scene, her voice sounding exceptionally fresh and full after the rest of the vacations. Nebuschka's Tuck was very good, as was Wamba by Anton Erl. Choruses and orchestra, as usual under Schuch's baton, were exquisite.

The Vampyr night, under Hagen's direction, must likewise be stamped a success, Scheidemann in the first act being vocally and histrionically successful. He may be said to have very few rivals, considering the great dramatic power and stress of his Gestaltungsvermögen, by which he so wonderfully knows how to identify the personification of the characters with the object they represent, making us forget all sorts of "acting" stage life and stage figures.

The singer took his audience by storm. The parts of the three young brides were rendered by the Misses Wedekind, Bosenberger and Edel, the latter being still very young for the stage. It is greatly to be hoped that all the trouble and care spent upon the revival of the Marschner cyclüs will be duly appreciated by the public, so that the works when repeated may again draw full houses.

Haydn's Der Apotheker, so well received at its first performance at the very close of the musical season in June, still proves very attractive. The lovely music, as I mentioned in my last letter, richly compensates for the stupid little story. It is extremely well given in Dresden.

The concert managers are preparing for the coming winter campaign. The new quartet union will appear for the first time on November 11, and will perform the string quartets op. 51 by Dvorák, op. 27, G minor by Edw. Grieg, and Beethoven's op. 18.

The Philharmonic chorus, under the conductorship of our young and promising musician Kurt Hölzel, who so successfully directed the Wagner concert last spring, will give its first concert on October 29, in commemoration of Liszt's

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eighty-fifth birthday, when Die Heilige Elisabeth, Liszt's great oratorio, will be produced, as I believe, for the first time in Dresden. The ladies Gisela-Standigl and Strauss de Alma will be the soloists.

The four Philharmonic concerts arranged by Mr. Ploetner with the Trenkler orchestra and the assistance of first-rate soloists begin on October 28, when we are to hear the little child wonder Bronislaw Hubermann. The other concerts follow on November 26, January 21 and February 25, 1896.

All our best teachers will, as I hear, recommence work again the beginning of this month. At Miss Natalie Haenisch's—just home from a stay in the Bavarian Alps—I met some charming young Americans, the happy possessors of very good voices, who have begun a regular course of lessons with our esteemed singing maestra. They were Miss Leila Herbert; Miss Gertrude Willien, from Indiana; Miss Ethel Sheldon, from Akron, Ohio, and Miss Clark, from St. Louis. I lately by chance happened to attend a lesson which Miss Haenisch was giving to one of her most advanced pupils, who was just about to recite the whole cycle of Schumann's Dichterliebe, which composition will always be dear to me. Her pupil sang very well of course, but not always to the full satisfaction of her teacher, which was very fortunate for me, for Miss Haenisch, in order to show the way in which she wanted to have the songs performed, recited them herself. This was one of the greatest musical enjoyments I have had for a long time. Miss Haenisch was so refined, so highly poetic and thoroughly artistic that I deeply regretted there was no larger audience present to witness such a fine musical performance which I came to enjoy so unexpectedly.

It was, so to speak, a real "separat-vorstellung," which I cannot help mentioning. The moods of an artist are uncontrollable, and thus very often a singer, even a singer of fame like Fräulein Haenisch, may be heard to greatest advantage not always in the concert hall or on the stage, but sometimes in her own home. One of Miss Haenisch's former pupils, Miss Eliza Wiborg, court opera singer of Stuttgart, has, as communicated to me, given some successful "Gastrollen" at the Court Opera in Vienna.

The Royal Orchestra intends this fall, as last year, to give a series of twelve symphony concerts in the opera house; six orchestral ones and six with the assistance of first-rate soloists, such as Busoni, Lamond, Concertmaster Rosé, of Vienna; Gerardy, &c. The novelties, as far as yet known to me, will be: Symphonies by Tchaikowsky and Glasunow; Till Eulenspiegel, by R. Strauss; Der Wilde Jäger, symphonic poem, by César Franck; tarantella, by Cui; Egyptian Dance, by Bizet; overture, Märzwind, by Ludwig; overture and suite, by Lalo, and overtures by Tiebig and Dvorák.

The Dresden Lehrergesangverein has chosen for its conductor Prof. Eugen Krantz, director of the Royal Conservatory.

The Bachverein, under Waldemar von Bausuern, will give two concerts. The program of the first concert will contain compositions by Bach and Mendelssohn and the Triumphed, by Brahms.

The already mentioned Philharmonic chorus, under Kurt Hüsel, is going to produce the oratorio Franciscus, by Edg. Tinel, Draeseke's requiem and the Béatitudes by César Franck.

The Stern-Petri trio concerts and the Rappoldi quartets will begin early in the fall.

Jean Louis Nicodé will give four orchestral evenings, with renowned soloists as assistants.

As opera novelties Schjelderup's Der Liebe Macht and d'Albert's Ghismonda have been accepted by the Court Opera direction. A. INGMAN.

**Prague.**—The German Theatre at Prague has made many engagements for the opera. Among them are Clara Kaminsky, of Elberfeld, a dramatic as well as musical acquisition; in place of Popovici, either Hunold or Von Lauppert; a pupil of Pauline Lucca, Fräulein Dierkes; Fräulein Brabé, of Pressburg; Pauly, tenor-buffo, and Lehmler, second basso.

### Achille Rivarde.

ACHILLE RIVARDE, whose picture adorns the front page of this paper, comes to this country for a season of sixty concerts under the management of Johnston & Arthur, and will make his début at the Metropolitan Opera House with Seidl, and the Seidl Society of Brooklyn.

Johnston & Arthur engaged Rivarde after hearing him play on July 6 last at Queen's Hall, with Nikisch, in London, where he scored a legitimate and unqualified success in his rendering of the Beethoven concerto. In the audience there were such violinists as Wilhelmj, Ysaye, Sauret and Nachez, and they all pronounced his performance as little less than phenomenal. The London critics next day gave great attention and much space in their daily papers regarding the marvelous talent of this young Frenchman.

Rivarde not only looks as did Sarasate did when a young man, but is said by eminent critics to be the "true successor of that unique genius of the violin."

Serge Achille Rivarde studied the violin in early childhood, his father, Paul Rivarde, giving him every encouragement. On July 29, 1879, the first prize at the Paris Conservatoire was divided between Rivarde and Ondricek.

Rivarde was never forced on the concert platform as a child prodigy, nor in any way unduly flattered, but constant intercourse with professionals from earliest childhood nearly always gives an incentive to an artistic life, and drifts one into the stream of professionals.

During the visit of Ysaye to this country last season he told many of the musicians here of the marvelous talents of this young violinist, and put him absolutely at the head of the younger school, saying that when he came to this country he would create a positive sensation.

Rivarde has a repertoire consisting of about everything that has been written for the violin. At his début in this city he will play the Beethoven concerto and the Lalo Spanish symphony, and later he will play the Hungarian concerto of Joachim, the twenty-second concerto of Viotti, the Dramatic concerto of Spohr, the Brahms concerto, also the Saint-Saëns, the Mendelssohn, the Bruch, Vieuxtemps, Wieniawski, &c.

Rivarde is now resting at the watering place Cabourg, France. He sails for this country on the steamship Columbia November 1, but before doing so he will play in Brussels, Berlin and several cities in Great Britain, these concerts having been arranged by Daniel Mayer, of London.

Later in the season Rivarde will make a tour through to California and thence to Mexico. He will be accompanied on this season by Lachau, the eminent French pianist, who traveled last season with Ysaye. Mr. Rivarde has already been engaged by sixteen of the principal musical societies in the different cities east of Omaha. He will be heard many times with Mr. Seidl, and will also be heard with the Boston Symphony Orchestra, the Theodore Thomas Orchestra and the Damrosch Orchestra.

Following are extracts from the London dailies commenting on Rivarde's great playing of the Beethoven concerto at Queen's Hall on July 6 last, accompanied by Nikisch and his orchestra:

The Observer says:

"Artistically satisfying was the treatment of Beethoven's violin concerto. The solo part of this stupendously great work was played by M. Achille Rivarde so finely, with such reverence, insight and controlled passion, such refinement and intelligence, that our already high opinion of his gifts, founded on previous performances of quite exceptional merit, ascended several degrees. It is clear that in this young violinist we have an artist of the highest rank, worthy, when the time comes, to take the place of the Joachims and Sarasates of our day. Like all true musicians, by the grace of God, M. Rivarde is of an extremely nervous temperament, and his audience yesterday was not reassured. It included quite a host of violinists of note, among them MM. Wilhelmj, Nachez, Pollitzer, Adamowski, Ysaye, the famous Belgian violinist, who has just returned from America, and the great Frenchman Sauret. Small wonder that M. Rivarde was not altogether at his ease when

he began, but the mighty strains soon put courage into him, and the preliminary plunge once over, his subsequent progress was one continual triumph, and his success was overwhelming."

The Morning Advertiser says:

"The solo instrumentalist was M. Achille Rivarde, who chose Beethoven's violin concerto and played it with admirable judgment and great feeling. On the conclusion of the concerto the audience testified its appreciation of the same."

The Globe says:

"The striking feature of the Nikisch concert was M. Rivarde's splendid performance of Beethoven's violin concerto. The combination of breadth and style, warmth and feeling which was noticed on this artist's first appearance in London was once more most marked, and there can be no doubt that he is a player who has a remarkable career before him."

The Times says:

"M. Rivarde, the soloist, was heard to very great advantage in Beethoven's violin concerto, his performance increasing his already considerable fame. Although an alumnus of the Paris Conservatoire, M. Rivarde in his reading of Beethoven leans decidedly toward the school of Joachim, whose interpretation in fact he follows closely."

The Daily Graphic says:

"M. Rivarde was heard in Beethoven's violin concerto. M. Rivarde acquitted himself like the thorough artist that he is, with a welcome absence of all exaggeration and eccentricity. In regard to dignity and delivery of expression and purity of intonation his playing was wholly beyond reproach."

The Star says:

"The soloist was Mr. Achille Rivarde, a young violinist of whom I have often had to speak lately, and always in terms of highest praise. His reading of the concerto was noble (no lower word will serve), and in point of sympathy and intelligence and brilliant execution the interpretation was wholly admirable and proved that Mr. Rivarde may, if he so choose, attain the summit of his ambition and stamps him at present as being one of the foremost violinists of the present day."

The Morning Leader says:

"M. Achille Rivarde played greatly Beethoven's concerto, a work concerning which I have never been able until the present concert to get up much enthusiasm."

The Morning says:

"M. Achille Rivarde gave an extremely able and satisfying performance of Beethoven's violin concerto, which he played with thorough artistic insight and great beauty of tone. His success was immediate and emphatic."

The Standard says:

"There was only one soloist, M. Achille Rivarde, who played Beethoven's violin concerto. It may be remembered that Rivarde's first appearance in London was at the Bach Choir concert last year, when he delighted his hearers by the brilliant tone and just intonation he showed in the old master's chaconne, and the same qualities were displayed in Beethoven's great work yesterday. It was refined and musicianly beyond the average."

The Morning Post says:

"The Beethoven violin concerto was executed with great brilliancy and feeling and marked executive ability by M. Achille Rivarde."

**Bonheur.**—M. Georges Bonheur, teacher of singing at the Conservatory of Ghent, was presented at the close of the late examination with a medal by his late and present pupils in token of their appreciation of his labors during his long tenure of the professorship.

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## From Paris.

PARIS, August 30, 1893.

THE reports published regarding Emma Eames' German engagements are premature, as there is nothing of the kind as yet arranged. Mrs. Eames-Story, as she is known in the polite world, is here at her beautiful home in the Place des États-Unis, and her husband, Mr. Julian Story, is in Italy attending to his father, who is ill at Vallambrosa. Suggestions have been made to Madame Eames to sing *Elsa* and *Elisabeth* in German in German opera houses, and if the chances are offered and she finds the time opportune it is probable that she will appear in Germany, but there is nothing fixed up to date. On account of this illness in her family, and because she declines to go any distance without her husband, she refused the Abbey & Grau engagement this season.

Theodore Thomas, the conductor of the Chicago Symphony Orchestra, and his wife are in Paris, having arrived day before yesterday. They are on their way home.

Madame Nordica is at the Hotel National, Lucerne, Switzerland, and will remain about six weeks.

Pauline Joran, who sang in opera in England during the past season under the management of Sir Augustus Harris, is here at present.

SEPTEMBER 4, 1893.

Godard's *La Vivandière*, which was to have been given last night at the Opéra Comique for the first time this season, has been postponed until next week, owing to the indisposition of Delna.

Fourteen orchestral concerts are to be given at the Opéra this season, four of them to be devoted to works by Saint-Saëns, Massenet, Widor and d'Indy.

Early in October Saint-Saëns' opera *Fredegonde* will be heard at the Opéra. The subject is Merovingian, and the music is austere and deliberate. One duet occupies an entire act.

A ballet called *Étoile* is also announced at the Opéra; music by M. Wormser, who made himself known in the United States through L'Enfant Prodigue.

The receipts at the Tannhäuser performances have been so heavy that it has been decided to place this opera in the preferential list for the coming season. The *Valkyrie* received its seventy-eighth misinterpretation at the Grand Opéra last Wednesday.

SEPTEMBER 7, 1893.

Sir Arthur Sullivan is at Ritter's Hotel, Homburg, Germany, having crossed the Channel a few days ago. The Prince of Wales, who is a special friend of Sir Arthur's, is also at Homburg, and will attend the Leeds festival in October at the solicitation of Sir Arthur, who is the conductor.

Sibyl Sanderson arrived at the Hotel National, Lucerne, this week.

Marie Barnard, the soloist of the Sousa Band concerts last season, has arrived here for a protracted stay.

Lillian Apel, former correspondent of THE MUSICAL COURIER at Vienna, who is studying here with Breitner, will not return to her home at Detroit until next year.

Mme. Florenza d'Arona, of New York, is in London and will remain the rest of this month.

Mr. W. W. Kimball, the Chicago piano and organ manufacturer, and Mrs. Kimball are at the Hotel Continental

here. By the way, the music room of Mrs. Emma Eames-Story in her new residence here contains a handsome Kimball grand piano.

Mr. and Mrs. Clarence Eddy, of Chicago, are at Aix-les-Bains.

Mr. and Mrs. Arthur Foote, of Boston, are here at the Hotel Continental this week.

## Fall Opening of the Scharwenka Conservatory of Music.

THE Scharwenka Conservatory of Music, at 37 East Sixty-eighth street, was opened for the fall term September 9, with a largely increased number of pupils.

The institution is not exclusively for the education of advanced pupils, but its elementary and intermediate departments are regarded among its main features and objects. All grades of musical students, from beginners upward to the most advanced, receive uniform, excellent and systematic instruction in all branches of music, and the rates are reasonable. The institution is located in a fashionable part of the city, and is easily reached; the studios are spacious and artistically furnished, and the teachers, who are all competent, include artists eminent in their profession both in Europe and the United States. The faculty of the conservatory follows:

Theory of music and composition—Xaver Scharwenka, Bruno Oscar Klein, G. Kiesewetter, H. T. Fleck.

Piano—Xaver Scharwenka, A. Victor Benham, H. E. Arnold, H. T. Fleck, Miss Helen Collins, Miss Jessie L. Gardner, Alfred Veit, Miss Klara Leeb, F. E. Hodapp, Miss Catherine Cornils, Miss Anna S. Wyckoff, Miss Nellie Knapp.

Violin—Richard Arnold, Ernst Thiele, Emil Gramm, Gustav Saenger, Miss Jeanie Benson.

Violoncello—Arthur Laser.

Organ—Will C. Macfarlane.

Vocal department—Mrs. Emil Gramm, Mrs. Ernst Thiele, Edw. Schlomann.

Ensemble playing—Under direction of Xaver Scharwenka and Emil Gramm.

History of music lectures—Frederic Dean.

Zither and autoharp—Louis Melcher.

Mandolin—Carl Windrath.

Guitar—H. Hellwig.

The secretary of the conservatory is Arthur F. Schelle.

## A Neglected Masterpiece of Beethoven's.

IT is about Beethoven's Thirty-three Variations on a Waltz by Diabelli (op. 120) that I now propose saying a few words which will justify the heading I have chosen, both on the grounds that this work is a masterpiece and that of late years it has met with unmerited neglect among pianists. For myself, apart from its intrinsic worth, it has always had a kind of personal interest, arising from the fact that I first heard it played by the late Hans von Bülow, viz., on the occasion of its being heard for the first time in public at Leipsic, on March 31, 1857; and, further, from the fact that during a more than thirty years' experience of London concert going I have not heard it played in public by any other pianist. Possibly, if not probably, it may have been brought forward by other artists during this period, but I cannot vouch for this. My recollection of hearing the work performed in public is solely and indelibly connected with the two or three occasions on which Bülow presented it at his recitals, and a melancholy interest attaches to the fact that it figured in the program of the very last recital which he gave in London, viz., on June 26, 1888. Apropos of this recital, it seems well to recall that on this occasion he furnished his auditors with a list of the titles which he had long ago devised for each variation, and which now appeared for the first time in an

English dress. The work, together with the explanatory titles which he had given to the variations; was thus announced on the program:

Thirty-three Variations on a Waltz by Anton Diabelli, in C major (op. 120). (Last piano work, 1823). Theme.—Var. I. March. II. Ländler. III. Duet. IV. Terzett. V. Quartet. VI. Canonio Shake-Var. VII. Capriccio. VIII. Cantabile. IX. (minor) War Dance. X. Presto giocoso. XI. Contemplation. XII. Activity. XIII. Echo. XIV. Procession. XV. Scherzino. XVI. Study for the left hand. XVII. Study for the right hand. XVIII. Idyl. XIX. Canonic Scherzo. XX. Vision. XXI. Contrasts. XXII. Alla Leporello. XXIII. Outburst. XXIV. Fughetta. XXV. Fairy Dance. XXVI. Butterflies. XXVII. Humoresque. XXVIII. Carnival. XXIX. (minor) Mourning. XXX. (Minor) Lament. XXXI. (Minor) Elegy. XXXII. (E flat) Grand Fugue, Transitional Cadenza. XXXIII. Tempo di Menuetto e Coda.

A close examination of these suggested titles shows that about one-half of them were dictated by the formal contents of the variations, and the other half by their poetical intent, as it occurred to Bülow's mind. Their appropriateness will hardly be questioned.

The circumstances which immediately led to the composition of this remarkable work are not without their historical interest. During the winter of 1823-3 Anton Diabelli, composer and publisher, applied to the most eminent of Austrian composers for a set of fifty variations on a waltz of his own. The result was the publication in June, 1823, of two books comprising, respectively, thirty-three variations by Beethoven and fifty by other composers, viz., Assmayer, Bocklet, Csapek, C. Czerny, J. Czerny, Graf Dietrichstein, Drechsler, Förster, Freystädter, Glänsbacher, Gelinek, Halm, Hoffmann, Horsalka, Hugelmann, Hummel, A. Hüttenbrenner, Kalkbrenner, Kanne, Kerskowsky, Kreutzer, Baron Lannoy, Leidesdorf, Liszt, Maysecker, Moscheles, Mosel, W. A. Mozart, Panny, Payer, Pixis, Placky, Rieger, Riote, Roses, Schenck, Schoberlechner, Schubert, Sechter, Abbé Stadler, Salay, Tomaschek, Umlauf, Dion. Weber, Franz Weber, Winkler, Weiss, Wittersek and Worsischek.

Unlike his confrères, Beethoven, it will be observed, was not content to limit his powers to a single variation, but took the matter more seriously and contributed thirty-three. Apropos of this, Miss L. Ramann, Liszt's biographer, has given us a telling anecdote which Liszt was fond of repeating. It is to the effect that a few days after receiving Diabelli's request Beethoven appeared at his door and threw in his precious manuscript, grimly exclaiming: "There! you asked me for one variation; here are thirty-three; and now, for God's sake, leave me in peace!" Though, as far as I am aware, this story of Liszt's has not been recorded elsewhere, it seems that it may fairly be regarded as authentic from the fact that Liszt, though only a boy of eleven, was one of the contributors to the fifty variations. As this was probably his first composition to appear in print, he doubtless at the time regarded it as a feather in his cap, and must have felt deeply interested in the essays of his fellow contributors, more especially in that of Beethoven. Except as to the term of expression, "a few days after receiving Diabelli's request"—evidently an embellishment—there seems no reason to doubt the veracity of this anecdote of Liszt's.

Schindler has told the story in a somewhat different manner, but without controverting Liszt's anecdote. He says that Beethoven, who had already been taken in a similar manner (in the matter of contributing to several settings of *In Questa Tomba*), and had vowed that he never would again contribute to a "collection," on receiving Diabelli's request at once declined it, but offered to compose a complete set of variations. Diabelli took him at his word, but restricted him to seven variations, for which terms were at once agreed. Beethoven at first handed him ten, then ten more, then five, and subsequently made up the number to thirty-three. It is therefore to this last occasion that Liszt's story doubtless applies.

It is not a little interesting to note that Beethoven originally intended this work for England, with a dedication to the wife of his old pupil and friend, Ferdinand Ries, then resident here and a director of our Philharmonic Society. Beethoven had commissioned Ries to negotiate for

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the sale of his work in London. This he did with Messrs. Boosey & Co.; but there was so much delay in transmitting the manuscript that when at last it arrived it was found that it had already been published in Vienna and Paris, with a dedication to Madame Brentano. These facts are confirmed in a letter of Beethoven's to Ries, written from Baden, September 5, 1823. He says therein: "The variations were not to have appeared here till after being published in London; but everything went wrong. The dedication to Madame Brentano was to be confined to Germany, I being under great obligations to her, and having nothing else to spare at the moment; indeed, Diabelli, the publisher, alone got it from me. But everything went through Schindler's hands. No man on earth was ever more contemptible; an arch villain; but I soon sent him packing! I will dedicate some other work to your wife in the place of this one."

In regard to the worth and character of this work of Beethoven's, it seems not amiss to draw upon Bülow; for in such a matter a more reliable guide or a more enlightened critic could hardly be found. In contradistinction to some of Beethoven's earlier critics, who regarded these thirty-three variations merely as a *jeu d'esprit*—a tour de force would have been nearer the mark—Bülow, in a prefatorial note to his instructive and critical edition of this work, has declared that "in this gigantic tone creation he had to some extent described the microcosm of Beethoven's genius in general—aye, even a picture of the entire tone world in its progress." He goes on to say: "In this work all the evolutions of musical thought and klang-fantasy—from the loftiest sentiments to the broadest humor—are brought to light in the most eloquent manner and with an incomparable richness of variety. It furnishes an inexhaustible study, and its contents offer an unlimited sustenance to the musical brains of whole generations. Never has an author given to the world a more splendid proof of unimpaired strength—aye, even of increased creative power—at the beginning of old age. The want of attention with which it was received, and which only began to subside several decades after its publication, testifies on the one hand to the indolence of contemporary artists, and on the other hand to the relatively low point of culture which they had attained. In order to make this clear it is only necessary to turn one's attention to the fifty variations which—in aid of a charity—Diabelli, at the same period, induced several of the most eminent of German composers to furnish for his waltz. The hardly credible depth of degradation which they manifest at once reveals the proper measure of the solitary height on which Beethoven stood." With such an apt and warm hearted characterization as that of Bülow's before us, what need for further detail? Those who wish to go more deeply into the matter may be referred to the article on Variations contributed by Dr. Hubert Parry to Sir George Grove's Dictionary of Music and Musicians, where they will find this work of Beethoven's pretty fully and ably discussed.

It remains but in some way to try and account for the unmerited neglect into which this remarkable masterpiece of Beethoven's, as well as his piano music in general, has of late years fallen. This seems to be due partly to the apathy of pianists and partly to the preference shown by the public for music of a more sensational and less serious character. Since Bülow's death—unless we except E. d'Albert, who in Germany has of late at a single sitting repeatedly played Beethoven's last five sonatas in aid of the Hamburg Bülow Memorial—there has been no pianist before the public who has made Beethoven a specialty. This may be made apparent by reference to the typical programs of piano recitals, which for so long have obtained and so closely resemble one another. A typical piano recital program might fairly be defined as commencing with a work by Bach—generally consisting of one of his organ fugues transcribed for piano by Liszt or Tausig—followed by a sonata of Beethoven, generally admitted as an act of duty and as a sop to critics, but too often performed in a per-

functory manner. Then follows the real business of the day: a lengthy selection of excerpts from Chopin and Schumann, with a fantasia or rhapsody by Liszt in conclusion. Here, it might be said, is sufficient variety, were it not for the fact that almost every pianist adheres to the same kind of typical program. The desirability of a wider infusion of variety and of a greater respect for Bach and Beethoven should therefore be strongly urged.—C. A. B. in the Musical Times.

### A Visit to Rossini.

FROM THE GERMAN OF E. HANSLICK.

IT was a warm, brilliantly sunny morning in September when I took the road to Passy. This lovely spot, to which a footpath led through the Bois de Boulogne, is easily reached from Paris. At all times the chosen summer resort of learned men and artists, Passy included in its circle of bright villas the dwelling place of Rossini; an elegant, one storied country house, standing in a well tended garden and surrounded by iron palings; above the trellised porch a golden lyre. This was enough; I knew at once that I had no further to go.

I had left all my opinions on matters musical and on acquaintances at home; whoever wishes to learn to know Paris in a few weeks must divest himself of such ideas. When can one exhaust the very first noteworthy object in Paris; Paris itself, the physiognomy of the city! Nevertheless, one can never be entirely free from some association with a beloved art. The names Rossini and Auber occurred and recurred to me, and always with more weight. I enthusiastically admired them both as brilliant and influential apparitions in the history of modern opera. Each year I saw them grow through the smallness of their imitators, and, finally—I could not keep the idea away—I knew them again as old, very old, men. It was half fear, half a certain qualm of conscience, which whispered to me that perhaps in the near future I should look in vain for their "belaurel'd brows," and through my own negligence never see them. I openly confess that Rossini and Auber were, for me, far more noteworthy objects than the Hôtel de Ville or the Galerie de Luxembourg, without seeing which anybody might feel ashamed on leaving Paris. So I lost no time in putting into my pocket the letters which assured me a friendly reception from both of these masters.

I found Rossini in his study on the first floor of his villa at Passy. Busy as he was with his writing, he arose at my entrance, with a certain dullness, for which his hearty handshake offered the best apology. Rossini's head, which at this time bore very little resemblance to the well-known pictures of him in his palmy days, still gave the impression of grandeur and charm. Under a formal brown wig was still that broad, refined forehead; his eyes shone with fire and animation; the long, but well formed nose; the fine, sensitive mouth; the round chin—all reminded one of the quondam beauty of the aged Italian. Portraits of Rossini all make him appear larger than he in reality was; and indeed his splendid head might with advantage have been placed upon a larger figure. Though somewhat hindered by corpulence and increasing stiffness of the feet, Rossini did not hesitate to lead the way to his salon. Leaning on his stick, he slowly mounted the stairs, and most evidently enjoyed "doing the honors" of his household. "This villa was entirely built and furnished in fifteen months; a year and a half ago the whole of this was a bare spot." The walls and ceiling of the salon are decorated with charming frescoes, the musical subjects of which were selected by Rossini himself, and executed by Italian artists. One shows us a picture of how the Emperor Joseph the Second permitted Mozart to enter the court box after a performance of *Le Nozze di Figaro*. Another shows us Palestrina surrounded by his pupils, &c.

Among the larger pictures the eye is caught by medalion portraits of Haydn, Cimarosa, Paisiello, Weber and Boieldieu—"mon très bon ami Boieldieu," as the master

calls him. Then mural paintings enable Rossini to express all the admiration which he holds for the older, greater masters—especially those of Germany. His profound respect for Mozart is well known, and is thoroughly genuine and inartificial. The *Barbiere*, which, for sparkling gaiety and thoroughly comic incident, surpasses even *Le Nozze di Figaro*, Rossini will never allow to be considered more than a musical farce in comparison with Mozart's masterpiece. He declares that Mozart's comic operas are true *dramme giocose*; while all those which he himself has composed, according to the precedents of the Neapolitans, are but "opera buffa" in the narrowest sense. It is impossible to speak more modestly of one's own work, or more admiringly of the efficacy of another, than does Rossini.

The maestro was unusually good humored and talkative. I did not come, as so many travelers go to every renowned personage, to "squeeze the lemon for one's own private use." The recollections of Vienna, which he had not seen since 1822, appeared to rejoice the aged maestro's heart. As an exception he mentioned to me an opera called *Zelmira*, which he wrote at that time for Vienna. "In Vienna," said Rossini, "I first found an audience who understood the art of listening. This remarkable interest astonished me very greatly; for in Italy the public chatter all through the music, and first quiet down when the ballet begins!" We seated ourselves on a divan which enabled us to see over a beautiful sunny garden, with its variegated flower beds. Before us stood a small table covered with music, which was nearly all new arrangements of Semiramide—potpourris, improvisations, quadrilles and such like rubbish, which the piratical publishers had graciously sent the composer. Semiramide had a few months previously been played at the Grand Opéra, and had again become fashionable. I heard the opera a day or two before, and was charmed with the beautiful scenery. But beyond this I could not go, even with the best intentions; for the singers were so unsatisfactory, the music so empty, tedious and old fashioned, that I felt obliged to leave the theatre in the middle of the performance. Rossini only knew of this from hearsay, for for sixteen years he had not been inside a theatre. "And this is such a long time ago," he added, "that the art of singing is no longer understood. Singers shout, howl and—yell!" The world itself in its latest political aspect appeared to interest him more than the "boards which direct the world." With all confident trust in Garibaldi, Rossini considered that no good would come of the Italian movement.

"I know my countrymen," said he, shaking his head; "they always want more, and are never satisfied. Italy is far too small to have so many large towns, whose ever-changing jealousy never ceases, and which will never allow of voluntary subordination."

While Rossini continued speaking in such a happy mood, I was glad to notice the lively interchange of intelligence and heartiness in his phrases; that youthfulness and ingenuousness in word and look were ever present. Given up to calm, moderate, and assured luxury and ease; still rejoicing in the beauties of nature, art, and good fellowship; incapable of jealous rivalry—the aged maestro lived for thirty years the life of an epicurean philosopher. As he thinks no longer of his own art, and expects this of no other, one understands the comfortable objectiveness from which Rossini regards the present day musical movement as an independent onlooker, without envy, bitterness, but not always without a certain amount of irony.

Rarely indeed has a renowned artist left off working at so early an age as Rossini. At twenty-one years of age he wrote *Tancredi* (1813), and suddenly found himself the most popular opera composer in Europe. At thirty-seven (1829), the great man ceased working for ever. This he did with a work which showed him to be at the zenith of his creative powers, and the first in his art, with William Tell. Perhaps he has been too much blamed for this early retirement from the field of his artistic labors. The genuine Italian indisposition to work undoubtedly exercised

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some influence upon Rossini, but in a very small degree. A man of his foresight, who never treasured up his talent, may have felt that his creative powers were at an early age exhausted, and that he was no longer in the position to create a series of works equal to Tell, or to surpass it. The revolution, which about the year 1830 had its influence upon æsthetic life, Rossini could not avoid; and the speedy decay of the popularity of his older Italian operas could not escape him. Was he then so entirely in the wrong to withdraw after the production of his best and greatest work; when his silence was so loudly and deeply deplored? Ten years later his "copying" of his own creations, his weak repetition of his own themes, would have been found wearisome; and the master would have been chastised with his own hardly earned laurels. It is possible that Rossini's early abdication did not take place without considerably more internal struggle than is generally supposed, and which one would naturally believe from the happy and bright appearance of the aged master. For the thirty years of his leisure time it has been his case to regard himself as one long departed, who smiles from the clouds at the many musicians who take more pains to live and prosper.

Great musical questions and discussions—as, for example, "the music of the future"—have for the composer of the Barbiere no more interest than that of curiosity. A year ago Rossini was taking the baths at Kissingen. As soon as he appeared in the "drinking room" the orchestra struck up some extracts from his operas. "You can hardly realize how wearisome I found it. I thanked the conductor, and asked him to play something which I did not know; something of R. Wagner, for instance." He then heard the march from Tannhäuser, which well pleased him; and after this a piece which he could not name—his whole knowledge of Wagner.

Rossini wished to hear something of the subject of Lohengrin. When I told him shortly and concisely as much of it as possible he cried out, drolly: "Ah, je comprends! C'est un Garibaldi qui s'en va aux nues!"

Richard Wagner had visited the old gentleman a short time previously and he did not "look to him at all like a revolutionist;" a fact every one will acknowledge who knew this small, neat, quick witted, and ingenious conversationalist. "Wagner," so Rossini proceeded to relate, "introduced himself to me with the assurance that he had no idea of revolutionizing the present state of music, as people said of him." "Dear sir," replied Rossini, "that is of no importance if you succeed in upsetting accepted theories; then you will be quite in the right. But if you fail, then must it be entirely otherwise." Of the silly comparison of Wagner's music to "fish sauce without fish," which was then circulating in Paris, Rossini avowed that he knew nothing. I would have believed his word had he not added, with great drollness, "Je ne dis jamais de telles choses." Nowadays, however, one knows so many "de telles choses" of Rossini, and of such originality, that his inclination to be ironical is undoubted. He is said to have called out, after reading through a Berlioz score, "What luck that this is not music!"

The genial man was so untiring in talking and listening that I thought at last that it was fully time to leave him at home to his leisure and quiet business. So I led him back upstairs to his study, where he took leave of me in the most heartfelt tones. I left, not entirely unmoved, for the great *maestro* had become for me as a man dearer and more lovable. I wandered through the stately avenues, past the pretty country houses, toward St. Cloud. From an open window rose and fell the sweetest melodies of William Tell. Unintentionally I grasped my hat, and bowed toward the villa whose golden lyre still shone forth like a small star.—*Musical Opinion.*

**The Misses Heine.**—The Misses L. Florence Heine violinist, and Marie L. Heine, pianist, will return to the city to-day, after an extended vacation at Mayville, Wis. Their home is at 114 East Eighteenth street.

## Mr. William C. Carl,

Now en route East from California, will reach New York October 1, and engagements for Organ Concerts, Organ Openings, &c., can be made after that date. For full particulars address

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### PARIS.

Wagner, the god, incarnate of centuries of music! His work is an immense arch, all the arts in one, the true expression of the humanity of life in its personages, the orchestra living apart from the life of the drama. And what a massacre of conventionality, of absurd formulas! What revolutionary release into the Infinite! The Tannhäuser overture is the sublime alleluia of the new century: first, the song of the pilgrims, the religious motif, calm, profound in slow palpitations; then the voice of the sirens stifling it little by little, the voluptuousness of Venus, full of languorous and enervating rapture, growing more and more imperious and abandoned, only to be followed by the sacred theme which returns gradually like an inspiration from space, gathers to itself all the other airs and melts them into one supreme harmony borne aloft on the wings of a triumphal hymn.—EMILE ZOLA.

**V**Ocal students, especially those who are aiming for a Parisian début, should not plan to spend their summers in Switzerland. Parisian diction is more necessary to a Parisian début than are voice, emission of voice or even dramatic ability. Swiss French, Belgian French, all that is not French French, is patois, and so much hindrance to success. In climbing a pole what is the use of going up a foot and back a foot all the time? Even if you are a rich student, what is the use of tearing up greenbacks and letting the pieces blow away on the wind? No one is rich in either time or money when success, not to speak of art, is to be gained.

Nothing evaporates like a half learned language—except a half made resolution. You girls spend a little fortune in Paris during the study months, trying to graft a new and elusive language on ears and tongue; then you carry the tender shoots out into brogue countries during vacation, and "kill them—dead." The work must not only be done all over again on return, but the débris of faults must be removed. Time is thus lost and disappointment sown.

Why must you go to Switzerland, anyway? Just because "everybody goes." That is an American, but not a sensible reason. Those everybodyes are generally rich, settled families, people, with no special object in view but to spend money and pass a few months away from home. What have they in common with young students with an art to learn and a career to create? These things call for a mapping out of a course, for sacrifice, for originality and independence, for restriction and, above all, for concentration. Americans are badly prepared for it, coming from a country where the law of the household as of the Government is "I do as I please, why shouldn't I?"

Why not go to a French country place, sea place, wood or suburb? What is the matter with staying in Paris? You would travel thousands of miles to get to Paris in summer if you were not in it, and you would find the city comfortable and inviting. Just because you are in it when the first crow says "caw" away goes the flock. I assure you, you will not die if you remain in Paris during the summer. The three music students of my acquaintance who have done so are comfortable, well, rested, entertained, and are reading, perfecting their French, and keeping in trim for the winter session, without any signs of exhaustion, without the wear and tear of travel, the loss of the chain of study and the expense.

"To see things?" What is the good of seeing things that in no way tend to the big, difficult problem on hand? Why not finish that and then travel and "see things?" Besides so few of you are fitted by training, reading, instruction to "see things" properly. You only see them with your eyes, and that of course is no good.

Your work during the winter season is not of that taxing nature that demands a total respite of brain work at certain seasons. It is not the work of the scientist, the chemist, the inventor of instruments or the teacher.

The hardest part of your work is running from studio to studio; your worst mind-rub is finding that you are not making a sensation, that others are getting more "privilege," and in fixing how to make your money go round and to get more. For the rest you loaf around lots in the studios, talking to other students—boys and girls; you sing a few minutes, which is only fun; you would like to sing a few hours instead. Your study of rôles is more than you do at home, of course, but it is nothing in the line of up and down hard brain work. It is most of it mechanical repetition. If you went really to work to be musicians, studied three or four languages because they were necessary to a singer, studied the history of music and musicians thoroughly from the ground up, learned solfège, harmony, counterpoint—things which cost memory, reflection, brain waste—then there would be some sense in demanding complete change and rest of two months. But, really, dear girls, you are in no sense laborers. Why, you will not even exert yourselves to speak French out of your lesson hour, although you know positively you can make no headway till you have acquired the language even badly. You "take a lesson" half an hour two or three times a week, in which the teacher does the hardest part, and then you go chat in American English, because "it's so hard thinking."

So you see "going down into Switzerland" is a piece of unnecessary frivolity that is neither profitable nor advantageous. Pleasant, oh, yes; but then—

Another thing you want to be careful about is taking French lessons that are "thrown in" with your board. On general principles anything which is "thrown in" is not worth anything, and few cases are exceptions to the rule. Because a woman speaks French does not make her a good teacher, neither does being a "nice, sweet woman." You often waste time and contract bad habits, and the study is in no way *pushed* as you want it to be for your important work and limited time.

The singing teacher, either, cannot teach you French. It could not be expected. You all know what an exacting study vocal study is. If a vocal teacher undertakes diction and pronunciation, too, what becomes of the half hour or even the hour? It is as if a fisherman were obliged to pick all the brown pebbles out of the beach before going on to his fishing. It can't be done, and moreover it is not done, and the verdict "She sings French pretty well for a foreigner" takes the place of "She sings French correctly," and both teachers and pupils have got in the habit of thinking it has to be that way, and thus a big source of failure. *To speak or sing French one must learn it.*

Some students here have an unpleasant little habit, during the hurried, pressing, distracting season, of being a little negligent about paying bills. Not in big matters; but in small, side or experimental lessons. They jump about, change, feel dissatisfied, perhaps, stop suddenly. Bigger expenses crowd upon them and they—forget. It is not good form; it is impolite, and it can be cruel. To take money to whom ever it is due—that is the fashion here. Our idea that money is good wherever it's found, and that they are glad enough to get it by coming for it, is not exactly the thing here. The French person, especially the artistic French person—especially the poor artistic French person—is very much humiliated by being told he or she will find their money with the concierge, the landlady or in such and such an office. Be thoughtful. Because

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you have lost interest in a person is no sign that he or she has lost interest in self.

Did it ever occur to anybody the martyrdom of sisters that takes place in this career business? One sees much of it here in Paris. The supposed-to-be-talented sister has magnetized family offering at home ever since her first evidences of vocal genius, and the sweet, domestic, kindly little sister who is "nobody" has laid herself on the altar with a whole heart and immense pride. This sacrificial affection is utilized in the trip to Paris, in the restless study life, and often in the miserable stage hunt that follows.

No one can realize the stupidity and monotony of this existence for "the other girl" who does not know it. There is no home, no domestic life, no sweet family relationship, no neighborly visits or chats. There are long, tiresome waits, long tiresome goings and comings; she has to listen patiently to complaints, growlings, discussions, tales of classroom injustice. She must console, defend and soothe her wonderful sister, and she often becomes nursemaid and chaperon; she completely loses her identity. It is all right for a mother to do all those things. She is her child, it is her duty to sacrifice for her children, and any way it is many times due to her influence, directly or indirectly, that the ambition crase set in, but no sister should be made to give up her life or identity to the cause. She has her own life to live, or ought to have, and it may be quite as useful and profitable a life that never leaves the village walls as that which is spent behind footlights. She loses her peaceful domestic life, transplanted to surroundings that are wholly uncongenial, misses her own chances of love and marriage and wastes her time wholly. That she does it willingly and is "so devoted to Helen or Kate" does not make it all right. She ought not to be allowed to do it.

Lakmé, *Pris au Piège*, *Mireille*, *Lalla Rookh* and *Manon* are all going on for the opening week. Ensemble rehearsal have commenced for *Xavière* and *La Navarraise*. Calvé is expected back the 20th. Mme. Saville interrupts her engagement in October for the American tournee. M. Clement is singing *Paul* in *Paul and Virginia*. A Mlle. Corot has made a successful début as *Venus* in *Tannhäuser* at the Opéra. She is a pupil of the Conservatoire. Saint-Saëns is back and busy with the rehearsals of *Frédigonde*. M. Gailhard returns to-day and M. Bertrand leaves. A M. Arnaud, of Lyons has been engaged as chef d'orchestre for the *Folies-Dramatiques*. Audran has finished an opéra comique in two acts, *Le Grillon* (The Cricket).

The "traveling musicians" have made a successful tournee through France. Returning by way of Bordeaux they are adding to the festivities for the reception of the Lord Mayor. A curious contretemps grew out of this unique form of musical charity here at the Ambassadeurs one afternoon this week. Mlle. Eugénie Buffet, after having sung to the profit of the wounded in Madagascar, passed the hat personally to accentuate the generosity. Not satisfied with the offering of the director of the theatre, she stated so much in plain words. The accused repudiated the claim for a larger sum, feeling that he had contributed his share in lending his theatre. Altercation ensued, the audience divided, siding with the "combatants," and the two charitably disposed musicians were hauled up before the police and reprimanded.

An interesting, valuable and witty letter is in *Le Ménestrel* from M. Widor, the result of his visit to Berlin as a member of the jury on the Rubinstein prize competition. The deliberations being in German, he congratulates himself on having had the courage to master the language sufficiently to find pleasure in it. He adds his testimony to the value of Russian musical talent, indications pointing strongly to the Czar land as the musical Bethlehem of the future. He regrets the limit of age, twenty to twenty-six, prescribed by the composer, suggesting that the writing of immortal or even worthy works is not common at this epoch.

Intervals of repose in the musical sessions were spent in visiting interesting points in the German city, musées, libraries, buildings, &c. The organist was invited to play on the grand organ of the Church of Apostel Paulus. M. Louis Diemer, the other French member, also illustrated

French talent on the Bach clavecin. Widor has a clear head and ready pen. He should write more. He has now retired to his country home, where he will finish his new opéra *Les Marins*.

You have read that Mierwinsky, the well-known tenor, has been resting from public life and perfecting vocal culture under Signor Trabadelo at Paris. While singing in his superb fashion the other day a Romeo air, the visit was announced of a certain royal personage who begged the favor of listening to the lesson. It seems that the visitor in searching a friend in the building stopped by mistake at the door of M. Trabadelo, and, captured by the music, demanded the favor of meeting the singer. After listening to several pieces with rapt attention, he shook the hand of the artist, congratulated him and his teacher and expressed the desire to hear the tenor the coming winter at the Grand Théâtre de St. Petersburg. The following day Trabadelo received a magnificent present from the grand duc, souvenir of the "interruption." Mierwinsky has sung *Otello*, *Aida*, *William Tell*, &c., in opera here. He is a lucky sort of individual, being allied to aristocratic families of high diplomatic distinction. He is a tall, impressive looking man, of type that recalls your handsome Mr. Metcalf of the Mendelssohn Club, New York.

At the open-air fête given the Gould-Castellanes on their first visit to the family Château de Rochecotte, France, music was not forgotten. A grand vocal and instrumental concert by the Society of Sainte Cécile of the community was part of a program representing eight hours of welcoming festivity.

M. Eugene Gigout returns this week from his rest at Evillard. M. Adolphe Deslandes, the worthy organist-composer, returning from Dieppe, played with much effect upon an Alesandre organ at the Casino several of his own compositions—*Voix Angéliques*, *Une Noce au Village* and *Fantaisie-Valse* among them, the last two with orchestra.

M. M. S. Pascal Estienne, brother of the regretted co-director of *l'Europe Artiste*, takes his brother's place in the administration of that journal.

An interesting fête took place in Saint-Brieuc this week, namely, the celebration of the fiftieth year of the musical professorship of M. Charles Collin, organist of the cathedral. The fête was organized by grateful pupils. The venerable musician has two sons, one organist of Notre Dame at Rennes, the other a musical writer.

A mistake occurred in the last Progress, stating the size of France to be about one-eighth that of America. It is, I believe, but one-thirty-fifth, which of course increases the wonder of its artistic generosity. Also, it is the house of Leduc, not Fischbacher, which publishes the *Psaumes* of Goudimel, &c. The concert of the ancient works was given through M. Fischbacher, or under his direction, but the works are published by Leduc. FANNIE EDGAR THOMAS.

**Taund.**—The Viennese composer Eugene de Taund is just completing his operetta *The Prodigal Son*, which will be produced in Vienna.

**Greek Hymns.**—The French school at Delphi has discovered a Greek hymn to Dionysus that dates from the fourth century B. C. Unfortunately the musical notation is wanting.

**Sembrich.**—Marcella Sembrich was first known as a pianist and violinist. As the latter she appeared in public before her twelfth year. Stengel was her teacher for the violin and Liszt for the piano till she went to Dresden to study singing under Lamperti fils. She made her début as *Lucka*, and then in 1880 appeared at the Rheinische Musikfest with a success which at once resulted in brilliant engagements.

**Brussels.**—The Théâtre de la Monnaie has completed its troupe for the next season. Mme. Landouzy, Frederic Boyer, the baritone, and Gibert are well known. Mlle. Foedor, who made her début two years ago at Nice, and Mlle. Pacary, who made her début at Marseilles in 1892, will divide the Falcon parts. Mlle. Masteo, chanteuse légère, is a Parisian, and Mlle. Korsoff, the new Dugazon, is a Russian. Others are Cadin, baritone, of Opéra Comique, Caisso, Gautier, Disy and Declynsers.

## Musical Items.

**Home Again.**—Miss Jessie Shay, the pianist, has returned to the city after a much needed rest in the mountains.

**Emma Howson.**—Miss Emma Howson returned last week from Europe and will resume instruction at her studio this week.

**Celia Schiller.**—This young pianist is at home after a pleasant vacation. She will be heard in concert this season.

**Mr. George Selby.**—Mr. George Selby, the organist and pianist, of Louisville, Ky., returned from a two months' vacation in Europe last week, and after a few days' stay in New York left for home to enter at once upon his teaching season.

**Sailed.**—Albert Weinstein sailed on the *Normannia* on his way to Vienna, where he intends to finish his musical education with Professor Leschetizky, Paderewski's teacher. Weinstein is nineteen years old and he will be gone for five years.

**Engaged by ex-Secretary Whitney.**—Miss Helen Robinson, who brought out Paderewski's Polish Fantasia for the first time in this country (Chickering Hall), has been engaged at a flattering salary to entertain the ex-Secretary's family at Bar Harbor with her piano playing. Miss Robinson is one of Carl V. Lachmund's successful pupils.

**Hänsel and Gretel.**—Manager Hinrichs is announcing among the operettas which he is to produce in Philadelphia during the winter season Hamperdinck's fairy opera, *Hänsel and Gretel*. Augustin Daly has secured from Sir Augustus Harris the exclusive American rights to this opera, and, of course, Mr. Hinrichs' announcement is a mistake. Mr. Daly will present *Hänsel and Gretel* at his theatre in this city early in October. The entire company and scenery will be brought over from London, and a specially organized orchestra of forty-eight musicians will furnish the music, under the direction of Anton Seidl. After the close of its engagement at Daly's the opera will make a tour of the country, appearing only in the principal cities.

**No Longer with the Scharwenka Conservatory.**—Carl V. Lachmund, who has been one of the leading teachers for piano and harmony since its organization and who the past year also held the seminary class for teachers, has resigned his position at the Scharwenka Conservatory on account of his large private class. He will in future devote his entire time to his own private school, the New York Musical Institute, which has just removed to West Eighty-fifth street, near Columbus avenue.

**Lederer Blames Franko.**—The trouble with the musicians in the Casino on Thursday night that was reported previously in the *Herald* was attributed by Managers Canary & Lederer to the interference of Naham Franko, vice-president of the Mutual Musical Protective Union. Mr. Franko was discharged by Mr. Lederer a few weeks ago, and brought suit in a district court. He claimed seven weeks' salary under an oral contract. Justice McKeon held against him and found that but one week's pay was due.

"It was an instance of malice on his part," said Mr. Lederer last night. "He tried to interfere with us, but he did not succeed, as the orchestra went to work all right. The allegation that I am behindhand with them is sheer nonsense. I have the payroll that they have signed for the current week."

The president of the union wrote the following letter in Mr. Lederer's office last evening:

To the Editor of the *Herald*:

I take this means of informing you that the statement published concerning trouble between the Casino orchestra and the Mutual Musical Protective Union was entirely unauthorized by our union, and on behalf of that body it affords me pleasure to state that the relations existing between Messrs. Canary & Lederer and ourselves have always been of the most amicable nature and that there is not one dollar due any member of our body by that firm.

ALEXANDER BREMER,

President Mutual Musical Protective Union.

Mr. Lederer says that Mr. Franko is an ingrate.—*Herald*.

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BOSTON, Mass., September 15, 1895.

IN THE MUSICAL COURIER of the 11th, Mr. John Howard alludes to the good old song, Villikens and his Dinah, in which occur the lines:

And never don't by no means  
Disobey your governor.

Now, can Mr. Howard or anybody else give me the history of this song and its probable date? I have an illustrated edition, text without music, pictures by George Thomson, published in London by Tallant and Allen. There is no date, but circumstances lead me to think the little pamphlet was published about 1854. The name of the unfortunate lover is here spelled "Vilkins." The lines quoted by Mr. Howard appear as follows:

And never not, by no means,  
Disobey your Governor.

I suppose there are many variants.

The legend is copiously annotated, in an attempt at humor. The humor is so laden that the annotator must have been a successful burlesque writer. In the preface is this statement: "We had intended to write a minute and circumstantial account of the romantic circumstances under which Fred. Robson became possessed of this legend; and how that, owing to the indefatigable exertions of that highest of low comedians, and most energetic of gentlemen, it was rescued from oblivion—a service for which he merits the gratitude of his race and our thanks, which we take the liberty of tendering him." Was Robson the composer as well as the singer of the song?

\*\*\*

Heart and Hand, an adaptation of Lecocq's *Le Cœur et la Main* (1893), was the operetta at the Castle Square Theatre last week. The cast was as follows:

The King.....Wm. Wolff  
Don Gaetan.....J. K. Murray  
Morales.....T. H. Perse  
Don Mosquitos.....A. Wooley  
Micaela.....Clara Lane  
Josefa.....Edith Mason  
Donna Scolastica.....Kate Davis

Why in the world did Colonel McCaull and Mr. Duff ever quarrel over this operetta? The libretto in its original form is dull, and the adaptation is insufferable. The thematic index is practically an index to Lecocq's preceding operettas. When the music is not a faint echo of former tunes it is perfunctory and cheap. Lecocq must have written it in a great hurry or his brain was sluggish. I cannot understand how the excellent musician was willing to put his name to such a score.

If it had not been for the comedians, the performance would have been generally acceptable and in some respects very satisfactory.

But Mr. Wolff was chief fun maker.

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Triste lupus stabulis!

This being interpreted means that Mr. Wolff was a sorrowful thing to the stalls.

Note also that "triste" in the Virgilian line includes the idea of something destructive.

Mr. Wooley was lamentably silly; Miss Davis was coarse and boisterous.

On the other hand, Clara Lane and Mr. Murray, who I understand are married, were excellent in their respective parts. Mr. Murray has an engaging presence. He sings discreetly with sympathetic voice; he is not obtrusively in evidence, yet when on the stage and in repose he dominates the scene. Although Miss Lane might perhaps have shown more coquetry in the second act, her performance was pleasing throughout. As a singer she displayed taste and intelligence. Why have such people been content with a comparatively humble stage life? Pretentious companies, announced with trumpet blasts, appear here and do prosperous business, yet their baritones are far, far inferior to Mr. Murray, and some of the leading sopranos might learn from Miss Lane.

\*\*\*

The managers of the Castle Square Theatre propose this season to continue the scheme of last summer. They intend to give operetta and such light operas as *Martha* throughout the winter, at popular prices and with a weekly change of bill. The prices are 25, 35, 50 and 75 cents. Remember that the theatre is large, handsome, finely equipped. The orchestra, led by Mr. Hirschfeldt, contains good musicians. The chorus is made up of excellent material, but it is inclined to sing with a power that defies any expressed dynamic intention of the composer. When you reflect that the bill is changed each week it is surprising that the chorus is as good as it is. There is no slighting of scenery or costumes.

Many said at the beginning of the summer season that this scheme of giving operetta was impracticable, and the people would not support it. As a matter of fact the audiences have been large, and the theatre is apparently prospering. To say that the performances are ideal would be to say the thing which is not; yet the people can get a good idea of the operettas mounted.

If operetta may thus be presented at cheap prices and without loss to the managers, why should not opera have an abiding dwelling place in a city of this size?

At present what does opera mean to the music lovers of the town? A few operas are sung by star companies. The managers pay absurd salaries, and are in turn obliged to ask high prices for admission. It is not the opera that excites attention and comment; the singers that deign to appear in the opera are the thing.

And in this connection let me quote the remarks of the *Pall Mall Gazette* in a summary of the late season at Covent Garden: "The public, looked upon as a body, does not care for what is sung, but for the way a thing is sung. It flocks to music halls to hear compositions which would disgrace a Chinese musician, so long as a clever man or a clever woman is singing them, and the same public flocks to hear a Tamagno in *Trovatore* and waits twenty-four hours outside the opera house doors to hear a Patti in *La Traviata*, where Pessina in *Falstaff* scarcely attracts the faintest excitement. \* \* \* For this season, then, Sir Augustus Harris decided to turn us out for a stray in the meadows that were beloved of our grandfathers. \* \* \* The only conclusion to be drawn is that Sir Augustus Harris knows his public."

Far be it from me to deride the energy and the courage of Abbey and Grau in their great ventures. But whether their operatic scheme makes for musical righteousness is another question. As long as managers pay enormous sal-

aries they must feel obliged to charge high prices; they also naturally shy at the production of novelties.

The great singer is to them the man or woman that packs the house; the great opera is the one that admits of a "star cast," an opera to which the fashionable and the curiosity seekers will rush.

It is true that this present operatic scheme introduces to this country Calvé, that baleful, portentous, dazzling star; or Maurel swaggers ponderously as *Falstaff*; or Jean de Resaké hears with agony the sentence of exile, or sees the dawn break from *Juliet's* window.

But under these conditions opera in Boston is an expensive, short lived amusement; it is, indeed, a costly luxury. And so long as extravagant prices are paid to tenors and sopranos details in the performance will almost inevitably be slighted, and the repertory will be small and old. I do not believe that opera thus given for two weeks is of great musical advantage to a town. It often delights those who can afford to go and hear a singer in a favorite part. Last season the popular singers in The Huguenots crowded enormous Mechanics Hall; *Otello* and *Falstaff* were not such magnets, and yet Tamagno's *Otello*, Maurel's *Iago*, Campanari's *Ford*, and Maurel's *Falstaff* were surely worthy of expectation and excitement. And I say without fear of contradiction that if in this town *Martha* were to be announced with Melba, Scalchi and the De Resaké brothers in the cast, there would not be even standing room in the home of steam ploughs, prize dogs and fertilizers. If this is the legitimate outcome of operatic experiments here in the past, I may be pardoned for preferring the musical life in a German town, where a stock company gives each year many operas by composers of different nations, and gives them not brilliantly but respectfully, and with a conscientious regard for the ensemble.

Here it is the old story over and over again. *Faust*, *Faust*, *Faust*; but with Jean de Resaké. *Romeo* and *Juliet* ad nauseam—but for the sake of the De Resakés and Melba or Eames. If a new opera is announced there is at once suspicion. They that go to the opera as to a "social function" begin to abuse the managers. "Why doesn't So-and-so sing in it? Why don't they give The Huguenots? We don't know anything about this opera."

\*\*\*

Of course you are apt to smile when a young local singer tells you of her appearance in *Faust* in some little town of New England. You know just what she can do, and you shrug your shoulders at the thought of her as *Marguerite*, and you laugh out loud when you learn that Jones was *Faust* and Robinson the *Mephistopheles*. You see the whole performance as from a tower. Shabby or grotesque scenery, or no scenery at all. A piano for orchestra, with perhaps a solitary fiddle; or there is the aggravation of a yelping cornet. This, you say, is an example of your opera at popular prices.

\*\*\*

But there is a mean. It seems to me that the Castle Square Theatre can do much for education, for making the people at large acquainted with operas of all nations, if the managers are so inclined. There would be in this case no blazing stars. The performances would at first be mediocre; possibly worse than mediocre when judged from high ground; but the operatic fetish might gradually thus be destroyed. The interpreter is not the sole thing; there remains the opera itself.

\*\*\*

The musical novel is almost always to be shunned as you would shun the pest. This species of novel is compounded



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of gush and inaccuracy. There is always a "Master," in whose ineffable presence neurotic, etiolated girls, young and old, swoon with rapture. There is a musical theme printed repeatedly or reverently alluded to. A violinist plays, and immediately "lilies shed sweet fragrance o'er the lake" and there are other natural and unnatural floral, terrestrial, meteorological, and ethnological occurrences. When the Master lays down the bow, he usually makes some withering remark, so as to dry his perspiration and conceal his passionate love for the richest pupil. I do not now refer to any particular romance, English or German. Charles Ancester, the novel about Mozart, the sketches by Elise Polko—they are at bottom the same thing.

But here is a strange story, *The Mirror of Music*, by Stanley V. Makower, in the Keynote Series. I know nothing about Mr., Mrs. or Miss "Makower"—for the name may be a pseudonym—except that he or she has contributed to *The Yellow Book*.

I do not know after one reading whether to gush this little book or to scream in praise. There is singularly uneven work. What will the Raconteur have to say about it? I'll stand by his decision.

Suppose a flippant paragrapher told the inconsequential story. Would he not sum it up something in this fashion? Sarah Kaftal, who was the granddaughter of Nicolas Kaftal and the daughter of Maurice Kaftal, is an hysterical girl, whose practicing at abnormal hours on the piano was a grief to her estimable parents; they wished her to marry, but she said "nay, nay," and composed at night. When she heard "one great sound" she screamed, to the annoyance of the household. She fell in with a gentleman of irregular habits named Severine. He was addicted to fiddling the Kreutzer sonata, on which occasions he assumed a "Velasquez pose." Sarah and Severine ran away to Moscow, where her wordless opera was brought out with overwhelming success. The audience sat in the dark for two hours, and the lights were turned up as soon as the last note was finished. "Not a hitch the whole time." Papa Tolstoi insisted on an introduction, and she fainted. As she went into the night air the crowd threw flowers on her. The world seemed to her like a great poem that had been written to her music. Then Sarah went mad and was shut up in a madhouse, where she saw impressionistic pictures and indulged in fantastic word painting. She saw a tower and people, and the progression was from E to E flat in octaves. Then scantily clad monkeys danced in trees, and the music from the tower was the tone of D flat. Then other sights burst upon her; other tones assailed her ear. She died. "I am ready to die now, for I have labored, and a child has been born to me. Its name is Truth." Severine is still to be found occasionally in the smoking room of a London club.

On the other hand this book abounds in subtle thoughts delicately expressed. There are word pictures of gorgeous coloring. There are ideas that will appeal to every sensitive person who sees correspondence between sound, color and perfume. To him that bows down to the sonata form, *The Mirror of Music* will be a wondrous, inexplicable marvel, useless to him because he cannot see therein to part his hair in decorous fashion.

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This excerpt will give an idea of Sarah's theories concerning opera:

"My opera includes images of trees of all colors and flowers of all shapes and smells, and rivers of all paces. And there are sun, stars, light, darkness. The rest I understand perfectly, but cannot set down. It will be quite intelligible to musicians who will not try to associate actual objects with the music. There is a chorus of men and women, and they sing but they do not act. They are treated purely as an instrument. Of course there are no words; but I have arranged and selected a number of sounds for them to use—a 'song' language, in the making of which I

have taken trouble. It is often difficult to hit upon the appropriate sound for a note; but I make each member of the chorus sing to me alone, using such sound or fictitious word as may suggest itself to him in a particular passage. As a rule, I can see a principle running through them all. This 'song' language is simple on the whole. It consists chiefly of liquid consonants and different vowel sounds. To make the people who sing fall in love with one another would be just as false as to make the violin fall in love with the flute. When they sound together they express a sort of completion, nothing more. So it is with my human voices. \* \* \* Words, action and scenery are like restless shadows of humanity to me. I am always groping after the substance which seems to lie concealed behind them. So, when associated with music they only clog my appreciation of the truth which the sounds express directly and simply. But then there is no opera in which the libretto and the scenery are in themselves artistic enough to convey truths; so that I can think of no example to prove that even under these conditions the combination would be a wrong one. Yet it seems to me improbable that the separate portions of which each art, in itself perfect, might be composed, should fit one another when brought together; and unless this is so, must not the three things—music, words and scenery—remain independent throughout, as they actually do in Wagner? This would be more obvious in his operas if his libretti were not so full of gods, demi-gods, and other conveniences by which he seeks to make faint the border line between the rationalism of the dialogue and the mysticism of the music. In this he shows a marvelous cunning; but where he tries to be purely human in the dialogue the falseness shows through. Here and there we catch a faint gleam of truth; but, on the whole, such passages are meaningless; the music meaningless without the words, powerless to interpret when combined with the words. But why do I seek proof for what I know to be true? Do I not feel that music illustrates its ideal more clearly to me than poetry and painting can illustrate theirs? This is reason enough for my reluctance to combine the three, and in this lies the secret of Wagner's mistake; for he is never a poet and never a painter, though he thinks he is both; but he is always a musician, and I cannot think of any musician who was either poet or painter."

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Here is the latest information about the Boston Symphony Orchestra.

Twenty-four concerts will be given at Music Hall on Saturday evenings, and twenty-four public rehearsals on Friday afternoons. The dates of the first performances will be October 18 and 19.

Among the soloists engaged are: Melba, Marie Brema, Mrs. Henschel, Clementine De Vere Sapio, Lillian Blauvelt, Antoinette Szumowska, Ben Davies, Georg Henschel, Joseffy, E. A. MacDowell, Carl Faelten, Ondricek, Kneisel, Loeffler, Adamowski, Schroeder and Schulz. Others will be added to this list later.

The program of the first concert will be as follows:

Symphony, No. 1.....Brahms  
Andante and variations.....Mozart  
Capriccio.....Dvorak  
Overture, Leonore, No. 8.....Beethoven

Among the novelties promised are Dvorak's *In der Natur* overture; Tschaiowsky's *Francesca da Rimini* (which has been played in Boston); prelude to *Der Rubin*, d'Albert; prelude, Guntram, Richard Strauss; Mottl's arrangement of Schubert's *F minor fantasia*, op. 103; Glazounoff's *Fourth Symphony*; *Symphonic Poem*, Zellner; overture, Kuss, Smetana.

The orchestra's season outside of Boston will include a series of concerts in the Metropolitan Opera House, New York; Academy of Music, Philadelphia; Music Hall, Baltimore; Metserott Hall, Washington; Academy of Music,

Brooklyn; Infantry Hall, Providence; Sanders Theatre, Cambridge, and occasional performances in several other cities.  
PHILIP HALE.

### Boston Music Notes.

BOSTON, September 14, 1905.

Mrs. Anne Gilgret Cross has returned to town and resumed lessons this week. Mrs. Cross will probably not teach in Providence this winter, the majority of her pupils from that city coming to Boston to her.

The Boston Rivals, a quartet composed of Sigrid Lunde, Vora Burpee, Jesse M. Downer and Felix Winternitz, have already booked dates for twenty-five weeks of concert this winter. Mr. Winternitz sails from Hamburg September 15, on steamer *Patria*, arriving in New York about the 25th. Mr. Winternitz is to have a very busy season, playing in all the principal cities.

Miss Caroline Gardner Clarke was the soloist at the house warming given by Mr. and Mrs. G. H. Heywood at Gardner, Mass., on the 11th. About 400 guests were present at the reception early in the evening; from 9 till 10 Miss Clarke sang. Supper was served at 10 and the guests adjourned to the barn, which had been fitted up for dancing. An inclosed walk from the house, hung with lanterns, connected the house and barn. The stalls were fitted with cushions for those who did not dance, while electric lights all over the house, grounds and barn made it almost as light as day. Russell's Orchestra, from Fitchburg, furnished the music for dancing. Many Boston, Worcester and Fitchburg people were present.

Mr. Warren Davenport, the well-known musical critic, has been engaged as music editor of the *Boston Daily Standard* for the coming season. For the past four years Mr. Davenport has been music editor of the *Boston Traveller*, and the musical readers of that paper will regret the absence of his able and unprejudiced criticisms. Mr. Davenport has long been identified with public prints, and was the first among the musical writers of Boston to print his criticisms over his own signature. This custom is now generally adopted and is a commendable one in the estimation of many, as it leaves the reader the opportunity of an option in the perusal, for the writer's name when familiar is an index of the value of the opinion expressed. The *Boston Daily Standard* is to be congratulated in the possession of so able a musical editor.

Miss Adelaide J. Griggs, contralto of the Park Street Church, a pupil of Mr. A. R. Reed, will no doubt be heard in opera as soon as her teacher is ready for her to make her debut. Another of Mr. Reed's pupils is singing in Burmah at the Boston Theatre.

At the invitation of many friends, Madame Clara Mansfield has decided to appear in concert in Fairhaven, Mass., on September 27. She will be assisted by Mr. William Keith, who will go there direct from the Worcester Festival.

There will be an organ recital in the Unitarian Church of Fairhaven on September 17 at 8 o'clock in the evening, when Miss Bessie M. Hanna will play, assisted by Miss M. P. Nichols, of New Bedford.

Mr. Ferdinand Dewey is now in Boston for about two weeks, after which he will go to Vermont to give several piano recitals in Montpelier, Burlington and other places. He will then return to El Paso, Tex., stopping on the way at Memphis, Nashville and other points in Tennessee, and also will make several stops in Texas, giving recitals in each place that he visits.

Mr. Arthur J. Hubbard, vocal teacher at 149A Tremont street, has instituted as an adjunct to his regular work what he terms an opera class. When, in his judgment, such action is warrantable, pupils will be trained both vocally and dramatically for the operatic stage, a certain amount of experience being given by occasional public performances. The first public representation of this plan will be given early in October, when the first, third and

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fifth acts complete and the church scene of Gounod's Faust will be sung by Mr. Hubbard's advanced pupils.

Mr. Francis W. Perry, teacher of voice culture, has established a bureau of registry for church singers and organists.

Mrs. Francis Wood, of this city, who will be remembered as a promising pupil of Charles R. Adams, is to be the next American singer to make her debut at the Grand Opéra, Paris. Mrs. Wood is visiting her family in Boston now, but will return to Paris at an early day and will probably make her debut during the coming season, as all the arrangements are about complete. Mrs. Wood created quite a little sensation when she sang at one of Mr. Adams' operatic entertainments before going to Paris, and several of the severest critics in town then and there predicted that if she obtained an opening in grand opera she would make a success.

Miss Gertrude Franklin, who returned from her trip abroad last week, has brought with her a large collection of the latest songs that have met with favor in England, France and Germany, and of which many will be heard in the vocal recitals to be given by her early in the season. Miss Franklin states that there is no truth whatever in the current report that she has been suffering from a throat trouble that has affected her voice.

A daughter has been born to Mr. and Mrs. H. W. Parker at West Chop.

Miss Elizabeth Hamlin (Mrs. Fassett) has severed her connection with Mr. G. W. Chadwick's choir at the Universalist Church.

Mr. T. B. Dillaway organized and has charge of the madrigal choir in the church scene of Burmah.

A complimentary concert will be given to Mrs. Clara Fernald at Fairhaven the 27th.

Mr. Arthur Weld, formerly of Boston, then of Milwaukee, music critic, conductor and composer, was in town last week. He is now vice-president of a gold mine in Georgia, but he may spend the winter here.

Samuel S. Sanford, of Bridgeport, Conn., teacher of the piano at Yale, was in town last week.

Gardner S. Lamson, professor of singing at Ann Arbor, is now visiting in Boston.

### William C. Carl's Success in California.

TWO organ recitals given by Mr. William C. Carl, the organist of this city, in the First Congregational Church, in San Francisco, on September 7 and 8, only confirmed a general belief entertained on the Pacific Slope that he is a sterling musician. Mr. Carl is making a tour of the United States, giving recitals in every large city. It is a matter of record that he has been warmly welcomed wherever he has played.

His programs in San Francisco were as follows:

Concert piece (manuscript, new, composed expressly for Mr. Carl). B. Luard Selby; Pastorale (new), George MacMaster; Gavot, Dans le Style Ancien (arranged by Mr. Carl), Ch. Neustedt; Toccata in G major (new), Th. Dubois; Concerto in D minor, No. 10 (with cadenzas by Alex. Guilman); G. F. Händel; Finale from the Fifth Organ Symphony, Ch. M. Widor; Communion in A flat (new), Alex. Guilman; Caprice in B flat, Alex. Guilman; Fugue in D major, J. S. Bach; Romance, Tannhäuser, Richard Wagner; Overture to Euryanthe, Ch. M. Von Weber.

Toccata and fugue in D minor, J. S. Bach; Romance, op. 69, Gustav Merkel; Bridal song, Wedding Symphony, Carl Goldmark; Toccata (manuscript, new, composed expressly for Mr. Carl), George MacMaster; Sonata in C minor, No. 5 (new, first rendition west of New York city), Alex. Guilman; Allegretto (new, composed expressly for Mr. Carl), Theodore Salomé; La Cinquantaine, the Golden Wedding (arranged by Mr. Wm. C. Carl), Gabriel Marie; Funeral March of a Marionette, Ch. Gounod; Messe de Marriage, Wedding Music (new), (composed for a wedding ceremony at La Madeleine, Paris).

The selections marked new were played in San Francisco by Mr. Carl for the first time.

The best idea of Mr. Carl's reception there and the impression he confirmed can be taken from the following notices which appeared in the San Francisco newspapers:

"His performance was exceptionally fine and he was repeatedly encored."—*The Bulletin*.

"The organ recital by William C. Carl, the noted American concert organist, in the First Congregational Church last evening was an emphatic success."—*The Evening Post*.

William C. Carl, the New York organist, gave his second concert in the First Congregational Church last evening. On Friday he showed his mastery of the organ, and the experience he there gained of the instrument stood him in good stead last evening.

"Nine numbers were performed, covering a wide range of musical composition and developing every phase of organ technic.

"The toccata and fugue in D minor by Bach opened the concert, and must have produced for many a pleasing surprise, as it showed how much besides the usual church music can be played upon the organ. The romanza by Gustav Merkel and Goldmark's Wedding Symphony were well rendered, and showed how expressively Mr. Carl can play. His phrasing is exquisite and his ease of finger re-

markable. The Funeral March of a Marionette by Gounod and Dubois' new wedding music closed an exceptionally interesting and entertaining program."—*The Examiner*.

"William C. Carl's first organ concert in this city last night was very gratifying to that gentleman, inasmuch as the First Congregational Church was crowded with an interested audience that enjoyed Mr. Carl's playing excessively. Eleven numbers were played and almost as many encores. The principal number was Händel's Concerto in D minor, with cadenzas by Alex. Guilman, heard for the first time here. The work and its interpretation were received enthusiastically. In the variety of compositions played Mr. Carl showed that his knowledge of the resources of the organ was thorough, and he played with great brilliancy. The program was as follows: Concert piece, Selby; Pastorale, George MacMaster; Gavot, Dans le Style Ancien, Neustedt; Toccata in G major, Dubois; Concerto in D minor, Händel; Finale from Fifth Organ Symphony, Widor; Communion in A flat, Guilman; Caprice in B flat, Guilman; Fugue in D major, Bach; Romance, Tannhäuser, Wagner; Overture to Euryanthe, Von Weber."—*San Francisco Call*.

"William C. Carl, an American organist of national reputation, gave a recital last night at the First Congregational Church, which was attended by a highly appreciative audience. Mr. Carl played a variety of selections, including a new composition composed expressly for him by one of the great modern French organ composers, Alexander Guilman. In all his work Mr. Carl showed a thorough command over the resources of his instrument, in the management of pedals and stops. His execution was clean, smooth and finished, and his expression was exceptionally beautiful, at times almost ethereal. Of course the capacities of the organ he was using must be taken into consideration. Judging from last night's recital, however, Mr. Carl aims less at grandiose and crashing effects than many of the well-known organists. On the other hand his playing is full of variety of expression and of feeling.

"Among the works performed were several dedicated to Mr. Carl. There were also a fugue in D major, by J. S. Bach, and a concerto in D minor, by Händel, as well as works by C. M. von Weber, Wagner, &c. Another recital will be given by William Carl to-night."—*San Francisco Chronicle*.

### Harrison Millard.

HARRISON MILLARD, the well-known song writer, died Tuesday of last week at the residence of his son-in-law, Dr. K. B. Page, at No. 70 East 120th street.

Mr. Millard was born in Boston, in 1830, of Puritan parents, and early in life developed considerable musical talent. He received a common school education, and when twenty years old was sent to Italy to study music.

While there he wrote the opera *Leah* and several operettas. He also sang in grand opera in Milan. He returned to America in 1859, and in that year wrote *Vive la America*, the sale of which amounted to over 1,000,000 copies.

On the breaking out of the rebellion he joined Company B, Seventy-first Regiment, N. G., S. N. Y. He was wounded in the battle of Chickamauga, and received the brevet of adjutant general. He was appointed to a position in the custom house after the war.

Among his most popular songs were *Waiting*, *Flag of the Free*, and *Under the Daisies*.

His death was due to Bright's disease. Three daughters survive him.

The funeral was held last Friday morning in the Church of the Messiah, Thirty-fourth street and Madison avenue. Dr. Robert Collyer, pastor of the church, officiated.

There were no pallbearers. The casket was covered with flowers and ferns. Mrs. Clara E. Stutsman sang the favorite songs of the composer, *Under the Daisies* and *Vive la America*.

The interment was at Boston.

### Gustav L. Becker.

THE foundation of piano playing lies in the education of the beginner—that all good teachers know. All parents should know it, too; but in view of the fact that to the "cheap teacher" and the inexperienced teacher the first and formative years of most children's musical education are intrusted, it seems that a campaign of education is needed for the benefit of those who pay music bills. For they pay for the real musical education of their children, that their children may progress at least as rapidly as at the day school; that what talent they have may be developed and not repressed, and instead they find in the greater number of cases that after learning the bare rudiments the pupil comes practically to a standstill, so that for many quarters very slight progress or none at all is all the parent sees.

Not only good teaching, but enough of it is necessary for the beginner. Two lessons a week will do three times as much good as one in the same time—three lessons a week are in proportion still more helpful. The reason is plain.

Supposing a week to elapse between lessons; by the second day the pupil begins to forget what he has been told and unconsciously strays into wrong ways of playing that five minutes given then would set right, but that by the next lesson have hardened into bad habits. If pupils could always remember just what they were told and always do it, there would not be so many poor pupils of good pianists. This shows that the oftener and longer—within certain limits—the pupil is under careful instruction and guidance the better.

Every parent would like this plan better than one he now pursues—either two lessons a week from a poor teacher, or one from a good one; every parent would like one of the best teachers to give his child three lessons a week, were it not for the \$90 or more a quarter that the plan would ordinarily cost. This need is met by an artistically printed booklet, called *The Best for Beginners*, which may be had by addressing Mr. Gustav L. Becker, 70 West Ninety-fifth street, New York.

Mr. Becker's reputation as a conscientious and successful teacher is of the highest, and we can indorse all that he says. Herewith is reproduced the following plan of instruction:

The pupil is examined by Mr. Becker, who determines his degree of advancement, and gives the first lesson. During this lesson there is present one of Mr. Becker's assistants, teachers who have studied with him in a special normal course, and are thoroughly conversant with his methods. The next two lessons, which are given during each week, are given by the assistant, who sees that Mr. Becker's instructions are exactly carried out, giving especial attention to the correction of faults in practice. The assistant keeps a record of the pupil's progress, and confers personally with Mr. Becker at short, stated intervals. By this plan Mr. Becker not only gives the pupil a lesson each week, but also supervises his practice during the whole time. No piano lessons are given in classes. One term's experience will convince any parent of the superiority of this plan, which gives three full lessons under the best guidance, but costs no more than one or two from a second-rate teacher.

In these lessons the study of musical theory advances side by side with piano playing. In addition, all pupils are entitled to attend, without charge, a course of lectures on musical history given during the season by an experienced lecturer at Mr. Becker's home studio, and illustrated by teachers and pupils. Twice a month a musicale is held at the studio, at which pupils are allowed to play. Among the features of these musicales will be ensemble playing and class drilling in ear training.

The particular feature of the plan is that all this costs exactly \$30 a quarter. The plan has been thoroughly tested and found to be all it promises to be.

Mr. Becker was a pupil of Moritz Moszkowski and Philipp Scharwenka in Berlin, and of the Berlin Royal High School of Music; also of such masters here as Mills, Sternberg, Nicholl, Goldbeck and Mueller. *THE MUSICAL COURIER* recently published his portrait and a sketch of his successful work.

**Carlotta Desvignes.**—Carlotta Desvignes, the well-known contralto, returned on the *Etruria* last Saturday for her second American season, which opens at the Worcester Festival.

**Hebrew Institute Concert.**—Mr. Beniakoff, a Russian singer, made his first appearance in this city at a concert given by him last Saturday evening at the Hebrew Institute. Mr. Beniakoff has a basso voice. He was heard in selections from Meyerbeer's *Robert le Diable*, Mozart's *Zauberflöte* and *Les Dragons de Villars*, by Maillart. He was assisted by Miss Dora Valesca Becker, violinist; Miss Van den Hender, cellist; Herr Scharwenka, pianist; Miss Julia Levy and Mr. E. Levy, accompanists.



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### NOW IT IS STAVENHAGEN.

HERR BERNHARD STAVENHAGEN has issued a card in reference to some statements in the letter of Eugen d'Albert which we lately published. He says that the statement that he applied for the vacant post of court conductor at Weimar after he heard of d'Albert's appointment is false. Three years ago he had expressed to Intendant von Bronsart a wish to fill some time the position then held by Dr. Lassen, and when, on his American tour, he heard of Lassen's retirement he immediately telegraphed from New York, under date of March 26, 1895, to Dr. Lassen the words "I am a candidate for the Weimar conductorship." Four days later he heard privately, and in two days still later he was informed, in reply to a question, by a telegram from the General Intendancy that Herr d'Albert had got the start of him and had been appointed Weimar court conductor.

The statement of these dates will acquit him of the charge that he did not apply for the post till he had heard of d'Albert's nomination. "However," he continues, "I made *bonne mine au mauvais jeu* and declared myself willing in the course of the negotiations (for the second court conductorship had suddenly become vacant) to accept a position, second indeed in rank, but equal in an artistic point of view. That Herr d'Albert would not yield to my request is to me and many others a proof that he cared more for the satisfaction of his vanity than for conscientious labor in the position at Weimar, which he now so despises, but which to me is always sanctified by art." In the confidence that nobody who knows him will deem him capable of any unfair proceeding, he regards the affair as ended.

### BEETHOVENIANA!

MR. SIGMUND AUSTERLITZ, of Vienna, is, as he informs us in a letter, a lover of music, and has collected, through thick and thin, musical manuscripts and autographs of great composers. By long and careful study of these documents he thinks he has made most phenomenal discoveries, which will compel a rewriting of musical history.

"My latest discovery," he writes, "is an entirely unknown work of Beethoven, an opera in three acts in his own handwriting in full, and entitled by him, 'Der Edelknecht oder der Gang nach dem Eisenhammer (nach Holbein Friedolin), oper in 3 Anzügen von Fischer. Musik von Frank Mejo, mitglieder des Theaters zu Breslau.'"

This work he unhesitatingly assigns to Beethoven after a thorough, careful comparison of Beethoven's acknowledged handwriting with its orthographic peculiarities. As regards the supposed author, Mr. Austerlitz says there never was a Frank Mejo, but Aug. Wilh. Mejo was music director in Chemnitz in 1832, and the error in the name arose from Beethoven's well-known forgetfulness. Moreover, among "many other immensely great rarities written by his hand," Mr. Austerlitz is the happy possessor of a sketch of "an entirely unknown symphony in two movements, a scherzo and finale," and is willing to submit all these things to inspection in Vienna.

We have likewise received from this gentleman half a dozen fly leaves, in which he seeks to prove that Beethoven wrote Cherubini's *Medea*, Pacini's *Amazilia*, Rossini's *Barber of Seville* and *La Gazza Ladra*, a book on Thorough Bass, and all sorts of things published under the name of utterly unknown composers of noble families. These be phenomena indeed. But more remain behind, which we need not enumerate.

Mr. Austerlitz has a simple method of proving Beethoven's authorship of any scrap of music in his collection. Beethoven was short of money, and com-

posed lots of things, which he sold with permission to the buyer of placing his own name on them. The troublesome fact that the handwriting of these various pieces is also very various he explains partly by Beethoven's nervous *Launenhaftigkeit*, partly by his desire to disguise his writing so that not even a copyist could recognize it, and, of course, in after years he was too honest to reveal secrets which would alienate his more prosperous friends. Copies of works by Bach, Händel, Mozart, &c., in the supposed Beethoven handwriting were, according to Mr. Austerlitz, done by him for practice or study.

Of course this method would prove anybody's handwriting to be any other body's, but it will be as useless to argue about this with Mr. Austerlitz as it would be to argue with Ignatius Donnelly about his Bacon-Shakespeare cipher. That way madness lies. But the immense quantity of stuff bearing dozens of different names, all of which he fancies are by Beethoven, might make anyone not a crank from Crankville pause in his wild career. Perhaps we are wrong in calling Mr. Austerlitz a crank, but it is more courteous to do so than to describe him as a harmless lunatic or a dealer who wants to pass off his wares on unsuspecting and weak minded collectors.

### HANSLICK'S MEMOIRS.

IN a late number of the *Kölnische Zeitung* Dr. Otto Neitzel devotes a couple of columns to a notice of Eduard Hanslick's last book, *Aus Meinem Leben*. The previous volumes published by the musical angur of the beautiful blue Danube were collections of his feuilletons in the *Neue Freie Presse*, but those now under consideration appeared in the pages of the *Deutsche Rundschau*, and therefore display more unity and coherence than contributions to a daily paper can do. Still, as Hanslick has always before his eyes his dear Viennese, so light hearted, so averse to the toil of thinking, his book is one that can be read by snatches over a cup of coffee or under the shade of a tree. Perhaps it is too much in the style of the French newspaper causerie, with its wit and brilliancy; but this will not surprise anyone who regards Hanslick not as æsthetic or historical, but as the master of the feuilleton. "One cannot write musical feuilletons, year in, year out, with impunity."

There is no denying the fact that Hanslick's influence in the field of music has been great, and in Vienna, which Wagner called the "most musical" capital, musical history has for a long time been the history of Hanslick. For this reason alone this book, which might really be called Hanslick's Memoirs, deserves consideration, as we can see in it, more clearly than in any of his other productions, the principles and views, the likes and dislikes which guided him in his criticisms. Sufficient praise has never been given to one quality possessed by Hanslick—his absolute sincerity and honesty, the conscientiousness of his convictions, the harmony between his views and his mode of expressing them. In style his masters were Goethe and the French; but while they sharpened his sense of the beautiful, they must be accused of placing him in opposition to the dominant taste of the day and the great geniuses of our time. Goethe, whose soul was kindled by everything that touched the heart of man, although he always clothed his impressions in perfectly rounded form, has influenced him less than the French, those born enemies of all obscurity and harshness, those sworn friends of clarity and brilliancy of style.

It is to the credit of his honesty that he confesses himself to feel only moderate interest in Æschylus, Bach and Gluck, and this confession gives us the key to his repugnance to Wagner. Hanslick, beyond question, when he jested about Wagner's millinery bills, led the world to think that this repugnance was a mere caprice; but in reading his expressions we must bear in mind the feuilleton habit and the wild hostility of the early Wagner fanatics. He says with justice: "I and many others would probably have discussed Wagner more calmly if the ludicrous exaggerations of our opponents had not quickened our pulses." Nor must it be forgotten that Hanslick, when painting the defects of Wagner's character, relied on a book, Praeger's *Wagner as I Knew Him*, which has been proved so erroneous as to be withdrawn by the publisher. For the young Wagner Hanslick was as warm a champion as he always was for Schumann, for Berlioz, for Brahms, all men once unduly depreciated.

Hanslick in this work (Vol. II., p. 228) writes: "What I reproach Wagner for is the subordination of music to text, the unnatural exaggeration of all



expression, the annihilation of the singer, and of singing by unvocal phrases and orchestral noise, the banishment of vocal melody by declamatory recitative, his crippling monotony and immense expansion, and the unnatural, stilted march of a diction which is repellent to every finer feeling for language." If these words are stripped of their severe tone, do they not describe the defects of the music drama? Are they quite without justification? Are not singers, who are quite useless in Mozart or Meyerbeer, very useful in Wagner opera? At the last musical festival of the Lower Rhine, Birrenkoven, once a model *Tamino*, refused the tenor part in Haydn's *Seasons* because he had sung too much Wagner; in other words, because through singing Wagner he had lost the requisite delicacy for the part. Is not the orchestra at Bayreuth sunk or hidden in order that it may not overpower the singers? All these things Hanslick may exaggerate, but his judgment finds its best explanation in that his art sense stopped where friends of art to-day love to linger—on the threshold of the Sublime. This is the explanation, too, of his hostility to the Greek tragedians, to Gluck and to Bach, and finally to Wagner; he lacked a sense of the Sublime.

Hanslick therefore was perfectly conscientious when he took under his protection Gounod's *Faust* or Thomas' *Mignon*, in which the musically beautiful is so conspicuous. More surprising is Hanslick's zeal for Johannes Brahms, the singer of Pessimism, who is greatest when lamenting over the insolubility of the riddle of the universe, and who, then, assuredly soars to the Sublime. It is not this quality that attracts him to Brahms; it is rather his Schumann-like contemplativeness, his joy in the naïve; hence he prefers the *larghetto* of the piano quartet to the finale, and the third movement of his *First Symphony* to the first. Above all, it is Brahms' mastery of musical form, the quality which makes us regard him as the heir of Beethoven, which Hanslick admires, for the whole of his work on the "musically beautiful" is based on the proposition that the form of music is its contents. There is, then, no need of referring to any personal influence on the part of Billroth, who could not be the foundation of musical taste for so independent a thinker as Hanslick.

The letters of Billroth which Hanslick published show how close was the friendship between the two men. It seems as if Hanslick had gradually felt himself isolated by his hostility to Wagner, which shattered the faith of the public in his infallibility, and was glad to have a musician of Billroth's reputation as a witness on his behalf. Billroth is always striking and his remarks on Brahms dazzle by the glow of their enthusiasm, although his judgment often verges on the fanciful. In many instances, too, he betrays professional ignorance, as in his criticism on the *Walküre*, and what he says about *Parsifal* is lamentable and not worthy of publication.

Hanslick's views about his influence as a critic are given in a dialogue with Billroth. He considers "any educational influence on the artists" as more than doubtful. As a rule the singer or virtuoso regards only praise, not blame, and Hanslick confesses that in his long experience he recalls very few cases where his advice was followed, and these were, almost without exception, cases of great artists. About the decisive influence of criticism on artistic success Hanslick makes merry, although artists are fond of talking of such influence when they want a flattering notice. The influence of criticism on the public is, according to Hanslick, merely to be recognized as a well grounded confirmation of the public's instinctive judgments; "it repeats the low-toned judgment of the public with the clearest and strongest instrumentation." As to the requirements of a critic, he writes: "A man need not be a great composer in order to judge another's composition, but he must have made himself, by his own attempts, acquainted with the technic of this art, and struggled with its difficulties. The first requisite for a critic is ability to see correctly and to hear correctly, but he can obtain complete certainty only when he adds, even with moderate success, the ability to make."

Hanslick's book on the musically beautiful has been censured for not being constructive. He confesses this in the words that "it is merely a kind of sketch, a foundation," and a work in which the negative polemic portion exceeds in compass and force the positive sympathetic side. Much of the criticism this book met with would have been avoided had he explained clearly the relation of form and contents in music. He was the man to do so, and in the fulfillment of his task to write *The Aesthetics of Music*.

But the stars have otherwise decreed. After he left an official career to become professor in the Vienna University, the history of music exercises too powerful an attraction for him to seek to trace the Ariadne thread through the labyrinth of musical aesthetics. The feuilletonist gradually overtopped the historian, and his historical writings became pleasing and easy lectures. As has been already said, "Not even a Hanslick can write with impunity, year in and year out, musical feuilletons for Vienna."

#### CONSERVATOIRES.

LORD AUCHINLECK, a canny Scot, who had the misfortune of being the father of James Boswell, the biographer of the blatant bear whom booksellers' hacks and newspaper fakirs revere as Glorious Sam, described that celebrity as a "dominie that kept a schule, and ca'd it an academy."

What he would have said to the crowd of piano strummers who cannot play, and of singing teachers who cannot sing, and of composers who never did compose, and who all, singly or together, call themselves in some cases a conservatory may be left to the imagination; we have to deal with facts, and conservatories now rage and devastate the world. The Germans, with their practical good sense, call most of their institutions by the vernacular term "high schools," but still here and there one of them will remind the world that it has received a classical education, and names itself conservatorium. The English, fearing lest the English word conservatory should suggest a hothouse for orchids and palms and maiden-hair ferns, where youth may flirt between the dances, borrow the French term *conservatoire*. Well, a rose by any other name will smell as sweet; still we cannot quite forget that the French term *conservatoire* is adopted from the Italian conservatorio, an institution to "conserve" as well as cultivate the science of music. From the conservatorio of Naples in 1587 to the conservatory of Podunk in 1895 there is a long step; the latter is a mere title to his workshop assumed by some one who "keeps a school, and calls it an academy." What do our conservatories nowadays conserve?

Our British contemporaries are now exercised respecting what they are pleased to call, in the French of Stratford-atte-Bow, conservatoires, and great is the influx of letters about these terrible Jabberwocks. One of the correspondents of the London *Sunday Times*, who rejoices in the same name as the melancholy Jacques, attributes much of the evil of which one gentleman complains to the "ignorance of parents (provincial especially)." What sort of wild fowl a parent (provincial especially) may be we do not know, but we extend to him our sympathy. What can a parent (provincial especially) know "as to the relative value of the certificates, diplomas, &c., offered to successful candidates by the innumerable examining bodies who lie in wait for fees? The vast gulf which separates the Royal College and Royal Academy of Music from all other institutions in the country as regards trustworthiness seems to be but feebly recognized, and, as a result, dozens of self constituted bodies put themselves forward, and by bold advertisement secure quite as much confidence among a certain class as the two national institutions and the 'Associated Board' which they have combined to create."

We have no Royal College or Royal Academy, but what does an American parent know of our so-called conservatories? Next to nothing. Let him console himself, as the aforesaid Jacques does, by reflecting "that persons calling themselves artists should speculate upon this weakness of human nature is of course deplorable, but it is only another weakness of human nature, and for my part I don't see that the harm done is very great. To have successfully passed an examination in music, even at one of the 'bogus' colleges, is surely better than not to have studied earnestly at all, and in any case the fuss made by these 'exams,' and the value attached to them, are at least a recognition of the fact that a good musical education is worth having. Was this much acknowledged thirty years ago?"

Another correspondent of the same paper, who signs himself Ehrenfechter, is a pronounced pessimist as regards the future of Great Britain, the kingdom of Man and the Channel Islands. He exclaims:

"From a matter of fact point of view matters stand thus: Many formerly highly remunerative investments, for instance, in house property, have fallen to an alarming degree; vast extents of landed estates lie uncultivated; commerce is at low ebb. Hence

the class of people who would not think of patronizing a public conservatoire, and formerly able and willing to pay fees far above those charged at a public institute to a noted specialist. This class, then, on whom the latter has principally to rely for support, are (no doubt, with exceptions) compelled by force of circumstances to economize, a point on which I am enabled to speak from personal experience."

A third writer, who modestly signs himself "One who has sacrificed much for musical art," thinks that music schools will not be discontinued in consequence of their failure to produce even a fair percentage of real musicians, because there are too many of them interested in them as a matter of business and money making." He then enumerates the pros and cons of conservatoires as follows:

"The school or college can only do the rough, rudimentary work; the idiosyncrasies of the individual can only be noted by the private tutor, the master artist in his own atelier; and it is the qualified musician's example and influence which mould and guide the artistic tendencies of his disciples. The hurry and jostling of a daily visit to a music school, frequently involving a journey of many miles, and the concomitant evils likely to arise from irregular food, unsuitable association and wasted hours, cannot fail to be serious obstacles to all students, particularly to girls."

But he adds, on the other hand, O young men and maidens, O all ye green things upon the earth, "we have to consider the pleasure young people frequently feel at being freed from restraint, and of meeting others who are avowedly in pursuit of the same object, who discourse, moreover, about music (and other matters). Then there are the meetings for choral and orchestral practice, and the excitements of the concerts, and last but not least the medals, diplomas and caudal appendages in the shape of several letters declaring their qualifications."

Caudal appendages is a good phrase. But in his concluding remarks he assumes a more serious tone, and utters words which may well be pondered in this hemisphere, where the *Bacillus Conservatorius Edax* puts in a good deal of fine work. "By all means let music schools do their best; time will show their real worth, but meanwhile they should be known to be what they are, 'Trade monopolies,' and they ought not under the guise of philanthropy to obtain grants from the state or corporate bodies, or subscriptions from the public, to subsidize a few professors to the great injury of others."

In England it will be seen that the war is between private teachers and the so-called music schools.

#### A NEW WIDOR COMPOSITION.

A NEW organ composition by C. M. Widor is something that will interest all lovers of the king of instruments. The well-known publishing house of Schott, of London, Paris, Brussels and Mayence, printed the piece in excellent style. It is called *Symphonie Gothique*, and bears the opus number 70. The inscription is, "In memoriam sancti Andoëni Rothomayensis."

The first movement is in C minor—an allegro moderato, broad, dignified and written in a scholarly fashion. The andante in E flat contains a charming theme pastoral in character and announced by the flute. The third movement, a scherzo in six-eight tone and in G minor, gives us a taste of Widor's skill in fugal writing. The theme is sprightly and is thoroughly well developed. The last movement is in C.

The entire work is well worthy of the consideration of organists, although it sheds no new light on the marked musical gifts of its composer.

Letters from Johann Strauss and Jean de Reszke.—Mr. Rudolph Aronson, who has been devoting much time to composition of late, has received the following letter from Johann Strauss:

"Heartfelt thanks for the dedication to me of your enchanting (reizenden) Strauss Jubilee Waltz."

From Jean de Reszke:

"I thank you extremely, as well as your brother, for the charming Polish Mazurka which you so kindly dedicated to us. The composition will recall to us the sympathy (which the Polish title suggests) we have met with in America and the composer friend who has so well illustrated it. Accept the assurance, dear sir and friend, of our most affectionate and devoted consideration."

Mr. Aronson has just forwarded to Herr Eduard Strauss, Vienna, orchestra parts of his (Aronson's) latest *Gallant and Gay March*, *Up to Date Waltzes* and *Little Duchess Gavot*.





All my lamp now drop by drop doth burn.  
With one last flickering sigh I lose its light.  
Without a friend, a dog, to whom to turn  
I weep alone in shade of darkest night.

Behind, if I but turned my head that way  
I'd see, for there a phantom doth stand fast,  
A fatal witness of a bygone day  
Spectre in rags of youthful bliss long past.

My dream is dead—no hope it may revive  
Time passeth—that impostor Pride  
All my young days to nothingness did drive  
As they the flock and he their shepherd guide.

Like rising wave of useless Dead Sea tide  
Over my corpse in quiet tomb asleep  
Doth steal forgetfulness of all the world outside  
And over me while still alive doth creep.

Oh, cold the night! Oh, night how drear!  
My hand doth press a palpitating breast.  
What are those sounds ill-omened that I hear?  
What knocks so loudly in my hollow chest?

Who art thou, speak—oh Being hard to tame.  
Who frettest thus shut up in mortal frame?  
A voice replies—a voice with mournful tone:  
I am thy heart—Love I have never known.

—LOUIS BOUILHET.

THOSE lovely lines of the friend of Baudelaire and Flaubert are quoted in Maxime du Camp's *Recollections of a Literary Life*. Who Englished them I do not know. The poem, little known, is exquisite, and is as du Camp truly says, at once an explanation as well as a confession. Bouilhet and Flaubert loved their art and not women. As perfect as is the latter's work it needs the crowning touch of warm, red blooded love. Bouilhet found this out for himself but too late.

I often wonder if Gustave Flaubert, Michael Angelo, Chopin or Keats had married whether the world would have been as rich in artistic treasures. A table which would set forth the intellectual products of married and unmarried men and women might settle the stale inquiry, Is marriage a success on \$7 a week?

After all isn't it nobler to make one woman unhappy by marrying, than all this talk of living for one's art! I hate that phrase. "My art is all I live for," screams the soubrette, and then you begin to suspect her motive. The lady flute player sneers at Marie Bashkirtseff, and hints of a truncated life; but Marie aspired, or at least the man who wrote her diary says so. Better to have lived and loved than be divorced without alimony.

Ah me! this is a cruel world for artists.

Alexander Dumas recently held forth in the Paris *Figaro*. He speaks of health, wealth and wisdom. The men who rejoice in their celebrity, he says, are simpletons; the men who are proud of their genius are fools. He also advises men to avoid women before twenty and after forty. He lived up to this himself, as he married again the other day, and he is an old bird, too. The one thing worth the living is to marry, raise a huge family, get into debt, be thoroughly miserable, love your wife, even though ugly, and laugh at art as a silly toy.

Much more do I enjoy the title of Kate Masterson's new play, *How to Lead a Double Life on \$9 a Week*. It is folly to prescribe rules of life to the artist. The artist is an Anarch; he is autonomous. If he is not he is not an artist, which remark has a fine old Irish ring to it, but it goes, nevertheless.

Of course you know that Max Alvary returns this season. He will be one of Walter Damrosch's first tenors. Alvary is a tremendous favorite on the road with the women; indeed, he still is a pet in this city. A few years ago girls of all sizes and ages, everything

in fact between four and eighty, fought for the privilege of merely touching the tenor's hand as he emerged from the stage entrance of the Metropolitan Opera House.

While on last spring's Western tour the train stopped at a little way station, and the Damrosch company got off and walked about. Near the station stood a cow which mournfully regarded Alvary. The tenor, with outstretched hands, said amiable things in German, and attempted to stroke her lonely whiskers. Suddenly the animal snorted, then, giving forth a dismayed bellow, she galloped furiously away.

"Ha, Alvary!" said Conrad Behrens, the heavy basso, "that is the first female that ever refused to be cajoled by you!"

Alvary blushed.

Was the cow bashful? Perhaps she did not understand German!

Do not suppose that the office boy has been a laggard in the race with modernity. He is as century-end-ish as his masters.

I sent a stripling to E. D. Price, the millionaire press agent of Proctor's Pleasure Palace. With the lad went an order for two seats. I waited long and impatiently. After many hours the boy turned up. He had a toothpick in his mouth, but had not been drinking.

I amiably asked for the answer. He handed me a torn seat check, remarking that he had been greatly amused by the elephants. This pleased me, as I am for amusing the world. Panem et Circenses, I thought, and asked for more news.

"I handed your letter in at the box office and the gentleman gave me a ticket and said, 'Present this to the doorkeeper.'"

"And so you did?" I asked, as even a tentative student of human nature would have been interested.

"I did, and the show was bully," he answered.

I can assure Mr. Price and also Mr. Proctor that heartfelt criticism of this sort is of the rarest value.

Later the precious lad was heard extolling my methods, and seats for the opera were hinted at. What do you think of him?

I am delighted to learn that we may hear Smetana's *Bartered Bride*. It is a masterpiece in miniature, full of nature, grace and melody. Smetana was Antonin Dvorák's master, and a worthy master of a famous pupil. Only I sometimes wonder if the older man's reputation has not suffered because of the contemporaneous celebrity of Dvorák. At all events Bohemia can well be proud of two such names.

We have not had much of Smetana's music. Mr. Seidl and Mr. Damrosch have given at long intervals overtures and selections from his symphonic work, but his name stands for nothing as yet. I sincerely hope that the *Bartered Bride* will not be butchered as was Mascagni's *Cavalleria Rusticana* at its premiere in this city. The latter opera never recovered from the shock of its early mistreatment. I hear that Mr. J. C. Duff's company may present *Bartered Bride* at the Garrick. If so, in the name of good art and common sense let him engage a strong company. If the opera is not a success here the blame must be entirely laid to an inadequate production.

I have the score and know whereof I speak.

I was amused at the numerous Irving interviews. Especially was I edified by Mr. Irving's remarks on the Ibsen plays. To young Laurence Reamer he said that Doll's House had no "real breadth of interest."

Good heavens! Mr. Irving, what do you want? Humanity is the same up in Norway. To be sure the Ibsen technic does not demand calcium lights. It does not emphasize the note of melodrama, and above all it does insist upon naturalism. And naturalism is the arrow which is not in your quiver—a quiver so well stocked with theatrical tricks.

Irving reminds me of the playwright who told me that he despised the Ibsen plays.

"Why?" I asked. He told me that he hated them. I then questioned him closely. Result, he had never read one nor had he seen one acted.

Irving says that he has not read Ibsen, and there you are, as they irrelevantly remark in Merrie England.

I can't for the life of me understand how The Chieftain can be aught than a success. It is not brilliant, nor is it especially witty, but it is not vulgar, it

reeks not of Tenderloin slang. Like a few others, I prefer to take my ball game neat. It does not please me to be forced to listen to a score of topical verses in which the technical terms of the ball field are introduced. And I am sure the women that throng our theatres could spare the delicate allusions to bob-tail flushes and a merry, merry jagletto—to use an Italian phrase.

But we are such idealists—we Americans—that we even idealize our small vices—hence the topical allusions to yacht races never sailed.

Quoth the Dun-raven, Never more!

Seriously, I grew quite pleased with The Chieftain after the curtain rose on the second act, and as for the much abused first act, I can only assure you that even its archaic quality is more refreshing than some latterday stuff I wot off.

But Burnand's book is a bore.

It is by the editor of that charnel house of British humor, *Punch*. Mr. Burnand wrote it about 1860, and then it was called "The Contrabandesta." Arthur Sullivan contributed the music. After two decades and more the old work was unearthed, and with a new second act it was given to the London world December 12, 1894, with its present title. Francis Wilson is now playing the opera at Abbey's Theatre, and successfully.

It is moderately funny, and with the exception of the clever handling of Where Did You Get That Hat? the first act is rather dull, although well made. The second act skates on thin ice, but the music saves it. Sir Arthur has borrowed many hints from Carmen, especially in the quintet in which Juanita, Inez, Gomez, José and Sancho participate. It has a touch of the smuggler's music in the second act of Carmen. Griggs' relation of the rout of the brigands is capital, although it does not approach appreciably the famous recitation of the execution in The Mikado.

Even if his melodic invention has failed him, Sullivan's (or to give him his right name, Solomon) technical skill is a source of untiring delight. This second act is stuffed with good things. And it is very well done by the Wilson Opera Company. Mr. Wilson is at his best, and he is ably aided by Rhys Thomas, John Brand, Joseph Miron, whose huge voice and subtle "mug" are always in evidence; Christie MacDonald, of "Sphinx" fame, Alice Holbrooke, a comely girl, who dances and sings well, and of course charming Lulu Glaser. Miss Glaser really sings nowadays. She has been studying to some purpose.

The Chieftain is not a record breaking work, but it is an agreeable one.

Francis Wilson has improved, or else he has been converted to more artistic faiths, or else something is the matter. He was so fond of startling us with that barbaric yawp of his, as Walt Whitman hath it, that the very rooftops of the world resounded.

All that is dropped, or is used merely as an artistic accent to heighten the effect of a line. As for tone production, Mr. Wilson is as far removed as ever from the Jean de Reszké standard. In a vocal catch-as-catch-can with Jeff De Angelis, Francis Wilson would probably emerge a battered winner, which is claiming much, I know.

What I really mean is that Frankie can sing throatier and remain alive longer than any man on this planet. De Angelis follows a suspicious second, and prancing in the middle distance comes, of course, my old friend, the *Brunhilde* of the Bowery, Fräulein Marguerite Openthroat Cline.

As in The Merry Monarch, Wilson makes a precipitate entrance. He is a human avalanche, but this same entrance does not compare with his dignified descent in the operetta I have just named. The element of surprise, the unexpected, always gave Wilson's audiences a genuine shock. The Chieftain is well worth seeing, the charming concerted music in the second act being the chief attraction.

Of course, I saw the Duke and Vanderbilt and Dunraven Tuesday night of last week at Abbey's Theatre. They disdained the cheap publicity of a box, and sat in the body of the house.

I witnessed a trifling incident just as the second act went on which proves a woman's wit. The curtain was up when I ran post haste through the short lobby. But I got no further than the door. In the hands of two of Mr. Schoeffel's officials was a power-



fully built, bull necked man, who looked like a German and fought like an Irishman. The struggle was fierce, and all the fiercer because a silent one. With eyes set in drunken rage, this monster struggled to get in the theatre. Twice he sent his opponents, small men both, spinning about the marble floor. Hats were knocked off, coats torn and dirtied, but the man could not get in, neither could he be put out.

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The two men who opposed him were wiry and plucky. Mind you, not a word, hardly a sound, for the fighting group slid about the slippery floor almost noiselessly. A woman, probably the man's wife, would make an inrush and implore him in whispers to come away. But he only saw blood.

Then a tall, chocolate colored porter jumped in and the wiggling mass was soon on the sidewalk. Instantly there was a hue and cry. A crowd collected, and in the dim background of Gotham life the inevitable policeman was slowly seen.

Then the woman, not the new but the old woman, rose to the situation, and rushing to the rescue, with the fellow's overcoat on her arm, she grasped his crazy wrist. What she said, what hypnotic influence she exerted, I know not. Her whole life went into the exclamation:

"Carl, for God's sake, come away with me!"

Certain it was the giant pitched forward, and away they were before the approaching policeman could cry Jack Rob—I mean Jack Roosevelt!

\*\*\*

Then the three doughty warriors of the theatre smiled an etiolated smile, dusted their damages and returned to duty. When I went in the audience was enjoying the play, for not a sound had been heard, yet a human gorilla had been disporting in the vicinage. I felt like echoing the aged peddler's remark after he landed on the sidewalk of commerce:

"Mein Gott, vot a system!"

\*\*\*

Someone went to see De Courcelle, the author of *Gigolette* and *Le Collier de la Reine*, in Paris, one day last summer. He has made a pot of money with these two successes and he lives quite en prince.

On the occasion I speak of he was sitting on his bed, his clothes in disorder, his face pale, and talking to him in the most eloquent fashion was a tall handsome man.

When the third person appeared De Courcelle cried out in true dramatic accents:

"She has left me!"

His chère amie, the worshipped one. She who must be obeyed, the Woman of Thirty, had flitted away between two days and the playwright was mad with grief. Everything was done to console him. She had been with him eight years—eight years of happiness—eight years one grand sweet song, as G. Cleveland might have remarked. The friend suggested all sorts of delicate plans for forgetfulness.

"If you can get through the night, this one awful night, you will pull through," he said, in experienced, kindly tones. It struck my informant as something too deep for tears and too tender for laughter. So he compromised and smiled.

You might have supposed that the patient was getting over an attack of jagomania and was resorting to these little comforts to enable him to sleep it off.

But De Courcelle was not so appeased. He was feverish, he was frank, he was reminiscent. As only a Frenchman could he pointed out love's landmarks in the apartments. Here Clairette (or Clotilde) had sat, wept, sung, sipped and laughed.

At last, breaking down utterly, he sobbed. In despair his friend uttered an oath.

"De Courcelle, friend, artist, make a play of it."

As magic the suggestion worked. The dramatist mastered the man, the artist, the lover, and his sanity was restored. We may, I suppose, soon expect a play with "a strong heart interest," as they say on upper Broadway, from the pen of the popular playwright.

\*\*\*

It always gives me supreme joy to retail a scandal. Why, I ask in irritable accents, should the sex that aspire to visible bifurcation be privileged in the matter of tittle-tattle?

The agony is over and there are two of them!

I know that sounds sweetly mysterious; nor will I give you the facts in their nudity.

Once upon a time there was a singer. She was pretty, plump and penniless. Someone, enraptured

with her voice and spine, sent her to Paris. Her mamma went along, but that made no difference.

Then the young woman became famous. She did not get drunk and stagger about the stage like her compatriots, neither did she scale the dizzy heights of art.

She posed and said "Behold!"

Paris held its breath for a moment and then bought eagerly at the box office. A composer, grown gray in the service of Art and Venus, worshiped at the shrine.

She returned to America, but did not sing as well as the cables swore she did.

Heigh-ho! Another young man cropped up and more gossip. Then lapses from the public, gossip again—adipose gossip and a flight seaward.

London and scandal. Indignant denials, family ruptures and the advent of twins. Fancy!

Of all this I am assured. Once more with celebrated serenity the singer sings, and two little hearts that feed as one clamor for more et mère. O Mores! O Castoria!

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A French provincial newspaper, which boasts of its large circulation, publishes the following naive announcement on the subject of a charity concert: "We advise all our readers to secure their seats in advance, on account of the smallness of the hall, which only holds about fifty persons."

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"Can you tell me, Professor," asked Grigsby, "what an 'extempore pianist' is? I see that the performances of such a pianist are advertised."

"Certainly," said the Professor. "Ex, out of: tempo, time; an extempore pianist is one that plays out of time."

This I found in the Boston *Transcript*.

\*\*\*

The meaning of the different keys in music is thus set down in a letter written in 1808 and printed in a book entitled *Letters on the Celebrated Composer Haydn*:

F—This key is rich, mild, sober and contemplative.

D minor possesses the same qualities, but of a heavier and darker cast; more doleful, solemn and grand.

C—Bold, vigorous and commanding; suited to the expression of war and enterprise.

A Minor—Plaintive, but not feeble.

G—Gay and sprightly; being the medium key it is adapted to the greatest range of subjects.

E Minor—Persuasive, soft and tender.

D—Ample, grand and noble; having more fire than C, it is suited to loftiest purposes.

B Minor—Bewailing, but in too high a tone to excite commiseration.

A—Golden, warm and sunny.

F Sharp Minor—Mournfully grand.

E—Bright and pellucid, adapted to brilliant subjects.

B—Keen and piercing; seldom used.

B Flat—The least interesting of any. It has not sufficient fire to render it majestic or grand, and is too dull for song.

G Minor—Meek and pensive. Replete with melancholy.

E Flat—Full and mellow, sombre, soft and beautiful. It is a key in which all musicians delight. Though less decided in character than some of the others, the regularity of its beauty renders it a universal favorite.

C Minor—Complaining, having something of the cast of B minor.

A Flat—The most lovely of the tribe. Unassuming, gentle, soft, delicate and tender, having none of the pertness of A in sharps. Every author has been sensible to the charm of this key, and has reserved it for the expression of his most refined sentiments.

F Minor—Religious, penitential and gloomy.

D Flat—Awfully dark.

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I am assured, says the *Realm*, that the new woman movement has found its way into Mohammedan circles in Burmah. A Mohammedan maiden named Ameena fell in love with a Chinese youth with the less beautiful name of Bain. Bain affected the concertina and took a delight in playing it in public. His musical efforts reached the ears of the beautiful Ameena, and had the magical effect of making Bain seem lovely in her eyes, while as yet Bain knew nothing of his conquest. One evening, hearing the troubadour in the distance, Ameena signalled him to her side, and announced her intention of accompany-

ing him in his musical rambles. Nothing loath, Bain waited for her until she had gone back into the house to fetch a bundle. As they walked to the riverside, she told him that she loved him, and asked if he felt inclined to reciprocate her passion. Bain rose to the occasion and said he was willing. Ameena then took sole control, and announced her plan of action. She was to kidnap him and hide him in the jungle.

Bain consented with the true courtesy of a musical Chinaman, and for four days lay hid in the jungle at the mercy of the beautiful Ameena. When they were missed, a search party was instituted, and the hiding place of the kidnapped Chinaman discovered. When brought before the police, scorning to lie, Bain put all the blame where blame was due, and accused Ameena of having kidnapped him. Unabashed, Ameena accepted all responsibility, and alleged love as her excuse. When ordered to give up Bain and return to her parents, she refused to do either, swearing she would rather die on the spot than surrender her Bain. Love conquered, and Ameena left the guard house in triumph with the mean spirited musician. It is now rumored that another Mohammedan maiden cannot be found.

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One of the latest number of the Keynote Series (Roberts Brothers) is called *The Mirror of Music*. It is by Stanley V. Makower, and Aubrey Beardsley has made a picture of a big lady angel playing a three string double bass, her wings meanwhile flapping in the heavenly breeze. I think that it is intended to be a picture of Lady Jane, née Mikado, jerking music in the Elysian Potter Fields.

\*\*\*

But the story. Phew! and likewise "wot 't'ell." It is the story of a musical Marie Bashkirtseff. The young woman's conduct is so odd that she keeps a diary so as to save her degenerate remarks. Full of the lust of music she plays the piano with fury and her fingers. Her parents watch her closely. One night while she is playing the Aveu in Schumann's *Carneval* she sees her father pale. She determines to get at his secret. Then she discovers that her grandmother died mad. Immediately this strange young woman composes an opera, which is sung in the dark, and she is locked up in a lunatic asylum. She ran away with a violinist with a lean, brilliant technic, whose eyes glow like drunken saucers.

Dio Mio, how those eyes needed an optician's care. They bulged with love, but they kept out of the way when the poor wretch they lured went insane.

The book is full of musical examples. Poor Chopin is levied upon and so is Beethoven. The first movement of the Kreutzer sonata and parts of the *Appassionata* crop up as danger signals whenever the girl is about to change her petticoats or shift the cut, as they say in railroad circles.

On page 117 something is told and told wonderfully well. The flower symbolism is charming.

\*\*\*

The style is rotten-ripe in its lushness and color. The analysis of the slowly creeping madness is well done, but it jars finally on the nerves. She goes mad, and like Schumann hears one tone. It gets lower in pitch, and it strikes B flat in the bass clef, the island of music (and madness) is reached.

She hears the crash of planets and other noises, and sees the Tower, a tower something like the squab tower to which Childe Roland came, and dauntlessly blew his slug horn. The song she heard was this:

"There is a great mirror made of bright metal.

"Outside it is a mighty power.

"The reflection of the power in the mirror—is the world.

"And the influence of the power on the mirror draws sound from the metal, and this is music.

"The reflection depends not on the sound, nor the sound on the reflection.

"But both depend on the power.

"And the power depends on nothing, for it is absolute.

"It is vain to seek a meaning in the world; it is vain to seek a meaning in music.

"The sound of rushing water is beautiful. Yet who shall account for it by reason?

"The world has been unfolded to you; you know its beauty.

"It is a great poem.

"And there is music to it—a chord in the minor.

"And the chord is unresolved."

\*\*\*

After this combination of Genesis, as rewritten by Arthur Schopenhauer, and a handbook on acoustics,



the young girl goes stark raving crazy, but not before she has had a child (of the brain) born to her, and the child's name is Truth.

This beats the old well-bottom theory. Perhaps Truth may be found in a Keely institute.

Who knows.

The man who caused the trouble, the fiddler with the calcium gig-lamps in his skull, kept the diary reverently until, asked one day in the smoking room of a London club his taste in femininity, he trotted out this same diary, and the club read and enjoyed.

The book closes with a few bars from the first movement of the Appassionata sonata. It appears that Sarah Kaptal heard them before she died, "but did not recognize their source" because the notes occurred in inverse order.

Now how in the name of moonshine and mud did the man find this out?

No wonder she died crazy. I once heard a Chopin valse played backward in a graphophone and it drove me to sobriety.

\*\*\*

If you have never suffered from that most spiritual of catarrhs—hay fever—you cannot conceive its subtle tortures. Even The Mirror of Music is mild compared with the sinister sneeze of September!

### Wagner Opera in Munich.

MUNICH, August 30, 1896.

THE first performance of the Nibelungen-Trilogie Rheingold took place last night. The house was well nigh full, and among the spectators were various members of the royal families. Otto Schelper, from Leipzig, sang *Alberich* in splendid style. I was glad to see him on our Munich stage once more. He had delighted many hearers last summer in the same rôle, and if possible his voice charmed us even more on this occasion. I undoubtedly place him in the first rank of Wagnerian vocalists. *Alberich's* companion, *Mime*, was well represented by Herr Lieban (Royal Court Theatre, Berlin). The Rhine-daughters' terzett was not a great success. Fräulein Traubman (Hamburg) was by far the most satisfactory of the three Rhine maidens; her voice is rich and full of sweetness. The other two were rendered by Frau Strauss de Ahna and Frau Ernst. Great praise is due to Herr Vogel, who has for many years been the great favorite of the Munich operatic goers. His representation of *Loge* was perfect, full of animation and vigor. His voice sounded as fresh as ever.

I venture to advise him not to overrate his own strength, and to economize his vocal powers as much as possible. Herr Bruck was good in his part of *Wotan*, although his voice sounded fatigued toward the end of the evening. *Fricka* and *Freia* were well impersonated by Fräulein Frank and Fräulein Borchers respectively; the former was dignified and imposing, the latter graceful and charming. Wiegand as *Fafner* and Bauberger as *Fasolt* were worthy exponents of their parts. As regards scenery there was much left to be desired. The somewhat faded rainbow would be the better for a "touch up," and the effect of light thrown on *Erda* might have been managed with greater skill. The orchestra was excellent, and Fischer conducted in a masterly way.

AUGUST 31.

Yesterday's representation of *Die Walküre* was a great success. With the exception of Miss Traubman, one of the *Walküren*, the singers all belonged to our Munich stage. Miss Bettaque undertook to sing *Sieglinde*, and her performance must be recognized as a good one. Fräulein Frank as *Fricka* was first rate, especially noble and powerful in her wrath. She was also heard to great advantage as *Grimgarde*, one of the *Walküren*. Brucks, who evidently had reserved his voice on the Rheingold night in order to produce greater effect as *Wotan*, was indeed better than ever, and won hearty applause. Vogl's *Siegmond* was remarkable for youthful vigor; he was at his best in the stronger and more passionately emotional moments of his part. Wiegand as *Hunding* displayed fine vocal effects, and Frau Moran-Olden as *Brünhilde* called forth, as usual, unlimited admiration and applause. Her duet with *Wotan* in the third act was beautiful and deeply moved the au-

dience. The orchestra, with Fischer as conductor, mastered its gigantic task in the most exemplary way.

The densely filled house (the majority of the audience were foreigners of all nationalities) bestowed enthusiastic applause on the artists and distinguished Fischer with special demonstrations.

AUGUST 32.

I heard Siegfried last night. *Mime* and *Alberich* were again impersonated by Lieban and Schelper. The former's *Mime* was splendid. His acting of the demon-like dwarf was excellent, and the vocal part—a very difficult one—was splendidly sustained throughout the whole performance. *Alberich*, the gloomy spirit of evil, was full of interest to us. Schelper displayed phenomenal strength of voice and impressed us deeply. Wiegand sang *Fafner* with his usual ability. The effect of his voice, heard through the singing tube, was impressive (the singing, fire emitting dragon seemed to be a source of infinite amusement to a number of Frenchmen present. Their nationality is largely represented on Wagner nights). The other singers must also be mentioned as having afforded much satisfaction. Vogl was as usual in great form. His *Siegfried* was noble and sympathetic. His dialogue with the forest bird (Fräulein Traubman) was rich in poetic charm. Herr Birrenkoven was to have filled the rôle of *Siegfried*, but was prevented from fulfilling his engagement at the last moment. Vogl kindly offered to take his place, thus setting himself a formidable task in this year's Wagner performances. Frau Moran-Olden's *Brünhilde* created a furore, and she was rewarded with a magnificent laurel wreath. Fischer, the conductor, likewise gained brilliant applause.

AUGUST 33.

A brilliant performance of *Die Götterdämmerung* last night brought this year's performances of the Ring to a conclusion. The manner in which this extremely difficult task was accomplished deserves all the more praise when one thinks that the composer's ideas of stage arrangements were extraordinary and that the greatest difficulties are to be coped with to put his ideas into execution. The audience, chiefly composed of international elements, was most appreciative. The rôle of *Siegfried* was rendered by Vogl, who was the great attraction of the evening. In fact, *Siegfried* must be said to be his finest impersonation of Wagner's heroes. His conception of this extremely trying part was grand and his depth of pathos thrilled the hearts of everyone present. Equal praise is due to Moran Olden, whose rich, powerful voice and interesting rendering of the part of *Brünhilde* excited the warmest enthusiasm. She sang with passionate, dramatic fervor and charmed every musical ear. Schelper (Leipzig) sang *Alberich* and obtained the same success in this part of the Tetralogy as before.

One might suggest to him greater moderation of vocal display throughout the part. Wiegand as *Hagen* was good, but at times his memory failed him, a regrettable circumstance, considering the importance of his rôle. Fräulein Dressler as *Gutrune* and Bauberger as *Gunter* were in every way worthy representatives of their respective parts. Bauberger has undoubted talent, and when practice and experience have stamped their mark on his acting his success will be assured. Fräulein Staudigl, of Berlin, as *Waltraute* gave great satisfaction. Her voice is as sympathetic as ever. She decidedly, however, made a mistake in directing it more toward the audience than to *Brünhilde*, with whom she is in dialogue. The opera was mounted with splendid magnificence, and the audience rewarded both the conductor (Fischer), who mastered his orchestra in splendid style, and the artists with acclamations of the highest gratification.

AUGUST 34.

Yesterday's representation of *Tristan and Isolde* fell on the fiftieth anniversary of the birth of King Ludwig I. of Bavaria, who, I need scarcely remind my readers, was the friend and benefactor of Richard Wagner. It was he who encouraged Wagner to put *Tristan and Isolde* on the stage in spite of the virulent attacks made on the noble creation. No one who had the privilege of being present will forget that first *Tristan* performance in 1865, which formed, so to speak, the starting point of all the other Wagner representations. The names of King Ludwig and Richard Wagner will forever stand side by side in the history of German stage productions, and it will never be forgotten how much the high minded young sovereign did toward raising Wagner to the position he was entitled to hold in the musical world.

Yesterday's representation of *Tristan and Isolde* was in keeping with the significance of the anniversary. Vogl, who keeps up his youthful appearance and voice wonderfully well, represented the heroic personage of *Tristan* with all the advantages of his eminent artistic abilities. His impersonation might have been called perfect had it not been for a lack of manliness at certain points—a lack which prevented the heroic element of *Tristan's* character from being sufficiently brought out. *Isolde* was sung by Frau Sucher. Munich may indeed congratulate herself on having succeeded in securing her services for last night. I heard this prima donna as *Isolde* at Bayreuth in 1886 (with what delight did she not fill our hearts!); we heard her at Munich in 1893, and yesterday once more we saw and heard her, whose face and voice can never be forgotten. It is impossible, alas! to restrain a feeling of sadness in perceiving that here too there was to be found the destroying influence of time. There is no doubt that Frau Sucher's voice is not what it was ten or even five years ago. Its fascinating charm has decidedly lost the sweetness of youth. Nevertheless there is one thing which has not changed, namely, the marvelous power of her acting, at once dramatic, passionate and pathetic. Frau Sucher is still a noble example to all *Isolde's* of future times. Gura sang the rôle of *Marke* with becoming dignity, and Fräulein Dressler was a capital *Brangäne*. It is impossible to speak too highly of the merits of Richard Strauss as conductor. Never has an orchestra been heard to greater advantage than last night, when ruled by the baton of one of the greatest of living conductors.

AUGUST 30.

Last night's performance of *Die Meistersinger*, which brought this year's Wagner series to a conclusion, was a great musical triumph and we cannot bestow too much praise on conductor, orchestra and soloists. All were more than equal to their several rôles, and we do not remember ever to have heard a more thoroughly enjoyable representation of this fascinating opera. Gura was one of the best casts of the evening and fairly electrified his audience with his brilliant rendering of the part of *Hans Sachs*. He was assisted by a perfect galaxy of talent. With Fräulein Dressler, Micorey, Welter, Fuchs, Wiegand, Nebe and Frau Staudigl in the cast the success of the evening was assured. Fräulein Dressler sang her part of *Evchen* with charming naïveté and everyone felt the spell of her sympathetic voice. Her conception of the rôle was natural and frank. Frau Staudigl's *Magdalene* was equally satisfactory. As usual Richard Strauss wielded his baton with wonderful skill and efficiency. What with such advantages in the way of conductor, orchestra and soloists it is a thousand pities that so little importance seems to be attached to the stage setting and the scenic features of the work. *Die Meistersinger* requires not nearly the same amount of elaborateness in this respect as the other Wagnerian creations, and yet the little that is required is anything but worthy of Munich or in harmony with the musical advantages offered to the Munich operatic playgoers.

MARIE GESELSCHASS.

**Cappiani Arrives.**—Luia Cappiani, the well-known vocal teacher, arrived yesterday in this country, after several years' sojourn in Europe. Madame Cappiani will go to her cottage in Maine and will return at the end of the month.

She intends to teach once more, a fact that will delight her host of friends and admirers.

**Jemima Thallon's Will.**—The will of the late Jemima Thallon, the widow of Robert Thallon, who was a well-known musician and organist, has been filed for probate in the Surrogate's office in Brooklyn, says the *Sun*. It disposes of personal property valued at \$223,000 and real estate valued at \$74,000.

Florence Adrienne Naville and Robert Lucian Naville, grandchildren of the testatrix, residing with their father, Eugene A. Naville, in Paris, France, each receive \$20,000; Florence Nightingale Thallon, a daughter, an annuity of \$1,000, and Emily Constance Thallon, a daughter-in-law, \$10,000. The residuary legatees are the children, Julien Thallon, of 904 St. Mark's avenue; Robert Thallon, James Thallon, Florence Nightingale Thallon, all of 900 St. Mark's avenue, and the children of William Morrison Thallon. The sons and daughter also receive the income of \$30,000.

The executors are Julien and Robert Thallon. Mrs. Thallon inherited her wealth from rich relatives.

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BRITISH OFFICE OF THE MUSICAL COURIER,  
15 ARGYLL STREET, LONDON, W., September 7, 1895

**MR. HEDMONDT** has engaged for his opera season opening at Covent Garden, October 12, the following artists, while negotiations are in progress with several other prominent singers: Sopranos—Madame Fanny Moody, Miss Alice Esty, Miss Susan Strong (who has been chosen by Madame Cosima Wagner to sing the part of Sieglinda next summer at Bayreuth and will also sing this part here next month), Miss Sinico, Miss Gray and Mme. Duma. Contraltos—Mme. Tree, Miss Addison, Mme. Trefvelyn, Miss Agnes Jansen, Mrs. Lee and Mlle. Otliska. Tenors—Messrs. Phillip Brozel, Brophy, Gadie, John Child, Edwin Wareham, Dudley Buck and E. D. Hedmond. Baritones—Messrs. Bispham, Harvey, Goff, Wilson Sheffield and Ludwig. Basses—Messrs. Franklin Cline, Llewellyn, Tew and Bevan.

A thoroughly efficient band has been engaged, including our leading orchestral players. Preparations are being made for organising a good chorus and giving it the necessary drill. Mr. Henschel will conduct the Valküre and Tristan, this being the first time they have been given in English in this country. Mr. Eugene Goossens will produce Tannhäuser, Lohengrin, Flying Dutchman, Carmen and Cavalleria, while to Mr. J. Glover are allotted Faust, Pagliacci, Maritana and the Bohemian Girl.

Prominence will be given to Wagner's work throughout the season, and it is thought that the public will give them the same support that has always been accorded the work of this master in England. Special performances of Tannhäuser and the Flying Dutchman will be given to commemorate the fiftieth anniversary of the first production of these works.

Herr Hermann Levi, the distinguished Wagnerian conductor, has recently been suffering from severe illness, so that his duties as conductor of the first "cycle" Wagner representations at Munich have had to be entrusted to Herr Richard Strauss and Herr Fischer. Herr Levi is, however, now reported better, and it is hoped that he will be able to reappear during the second "cycle" of the Wagner festival at Munich this month.

Mr. Edward Lloyd, through pressure of engagements here, has been obliged to refuse the numerous offers for festivals and concerts he has received from America in the coming season.

Señor Sarasate and Mme. Marx-Goldschmidt's provincial tour will commence in October, and three concerts will be given in London at St. James' Hall during their stay here. On August 24 they played before the Queen of Spain at San Sebastian and have since returned to Paris, where they remain until their reappearance in England.

Mr. Elliot will inaugurate his season at the St. James' Theatre with a new departure. Instead of the usual first piece, he has arranged with the Scandinavian Quartet of four ladies to give a selection of national airs in costume. They will precede Mr. Esmond's new play, Bogey, which is down for production this evening.

Many of our musicians enjoy the game of golf, and to some of our basses it is left to win honors at this kind of amusement as well as on the concert platform. The latest to score in this direction was Mr. Bantock Pierpoint, who won the monthly medal on August 24 for the long handicap from the Willesden Golf Club.

The sale of tickets for the Leeds Festival has passed all previous records, and thousands will be unable to gain admissions. The seats for the Messiah could have been sold twice over, and for all the performances at which the Prince of Wales will be present the reserved places are sold out. For the first time the seats in the vestibule are to be numbered and reserved.

Mme. Albani has been engaged by Sir Augustus Harris for the next regular season of royal opera at Covent Garden, when she will appear in Tristan und Isolde, in conjunction with M. Jean de Reszké.

In October and November next Mme. Albani will make a tour of the English provinces, assisted by Miss Clara

Butt, Miss Aimée Loidore, Mr. Norman Salmond, M. Johannes Wolff (violinist), M. Holman (cellist), M. Raoul Pugno (the French pianist) and Mr. Lane Wilson (accompanist).

In January and February next year Mme. Albani will make a concert tour through the principal cities of Canada and America, under the direction of Mr. N. Vert.

Mr. George Grossmith commenced his autumn tour at Buxton on August 23, and so far the success of his previous visits has been repeated in each town.

A new organ with twenty-eight registers will shortly be placed in the Vatican, from the German factory of Walcker, of Ludwigsburg. Our readers will remember that through Mr. Toledo an Æolian was introduced into the Vatican some months ago.

Madame Frances Saville, the prima donna, who has been making such a success in the part of *Virginie* (Paul et Virginie) at the Opéra Comique in Paris, has just signed with Abbey & Grau for their coming season. She made her re-entry at the Opéra Comique on the 4th inst., and will sing there regularly until her departure for America, returning to the popular French opera house after her American engagement.

Mr. Charles King Hall, a well-known London composer and organist, died at his residence at Camden road, at the age of fifty, on Tuesday. Undoubtedly the most important work he did was in connection with the German Reeds' entertainments, for which he wrote a large number of operettas and musical sketches. This series commenced with Foster Brothers, composed to a libretto by Mr. F. C. Burnand, which was followed by Doubleday's Will and A Tremendous Sensation, also written to Mr. Burnand's words; The Artful Automaton, A Merry Christmas and A Strange Host, of which Mr. Arthur Law was the librettist; Grimstone Grange and A Christmas Stocking, to books by Mr. Gilbert A Becket, and The Naturalist, composed to a libretto by Mr. Comyns Carr. He was also the author of the Treatise on the Harmonium in Novello's Music Primer series, and of a School for the same instrument, published in 1874. He composed a large number of songs, anthems and piano pieces. He held several positions as organist, one of the principal being the appointment at St. Paul's, Camden square.

Madame Vandever-Green and Mr. Green are off to Tunbridge Wells for their holiday after a very busy season for Mrs. Green.

Miss Katherine Timberman, the American contralto, has been engaged for Mr. Percy Notcutt's grand concert at St. James' Hall on the 14th prox.

Sir Arthur Sullivan's opera, The Chieftain, will be produced for the first time in the United States at Abbey's Theatre, New York, on Monday night.

Mr. Robert Newman announces that he has secured the following artists for his Scotch concert on St. Andrew's day, November 30: Miss Macintyre, the old favorite Madame Antoinette Sterling, Mr. Herbert Grover, Mr. W. A. Peterkin, Mr. Andrew Black and the Glasgow select choir.

Everything passed off satisfactorily at the preliminary London rehearsals of the Gloucester Festival at St. George's Hall on Thursday and Friday. Special attention was given to Mr. Lee Williams's Dedication cantata, Miss Ellicott's piano fantasia, Dr. Harford Lloyd's organ concerto, and Mr. Brewer's Evening Service in C—all new compositions—which were gone through on the first day, and yesterday Mr. Cowen's new church cantata, The Transfiguration, and Dr. Hubert Parry's King Saul were selected. Mr. Joseph Bennett has written the books for these latest productions of Messrs. Williams and Cowen.

Everything in connection with the Cardiff Festival is progressing favorably, and I believe that this important music meeting, under the direction of so able a conductor as Sir Joseph Barnby, will be a great success.

The new comic opera by Pizzi and Fitz-Gerald will be produced at the Lyric Theatre about October 15. A strong cast, including many leading artists, has been completed, and the opera will be well mounted.

Mr. Milton C. Palmer, of Cleveland, has been spending

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a most enjoyable holiday abroad. He is pleased with England and the Continent, where he has seen much to interest him. He goes to the Gloucester Festival next week and sails for home on Saturday.

Miss Esther Pallisher sails for home to-day and will return again after a two weeks' visit in Philadelphia.

### PROMENADE CONCERTS.

Gounod was the magic name to attract a crowd of enthusiastic music lovers on August 29, when the management of these excellent concerts brought forth a program from the works of this immortal French master. Strauss was drawn upon for the music to fascinate a large audience on the following evening, and during the performance of the long program Mr. Wood seemed to grasp the spirit of this light airy music, and give it a reading that put everybody in motion.

Saturday was a record night as far as the size of the audience went. The number of admissions reached high water mark, and great enthusiasm prevailed throughout the evening. The novelty brought forward was a piece by T. H. Frewin, entitled The Battle of Flowers. Mr. Frewin, who has had his compositions played at the Crystal Palace and elsewhere, was educated at the Royal Academy of Music, under Professor Prout. The work is of a descriptive nature, and shows the composer is possessed of considerable fluency in expressing his ideas, and the piece is altogether an excellent addition to "program" music. After the performance the composer was called to the platform.

Other popular numbers were Grieg's Peer Gynt suite, the last movement having to be repeated, and the graceful dance from Sullivan's Henry VIII. music. Among the singers was Miss Anna Fuller, who repeated her former successes.

Wagner music, which now takes precedence as to "drawing" power, attracted a large audience on Monday night. Several selections from Die Meistersinger, overtures to the Flying Dutchman and Tannhäuser, prelude to Act III. Lohengrin and Ride of the Valkyries sufficed to evidently satisfy all present. It is in these nobler works that Mr. Wood particularly shines as a conductor, although he enters into the spirit of each composition, whether it be by Strauss, Gounod or the Bayreuth master. Mr. Watkin Mills, as at the former Wagner night, won high eulogiums for his fine singing.

Scotch night on Tuesday brought forward Sir A. C. Mackenzie's Scottish Rhapsodie, Burns, and prelude to his opera Colomba; Macfarren's overture, Chevy Chase; Hamish McCunn's Land of the Mountain and the Flood, and Allan Macbeth's intermezzo, Forget Me Not. The list of favorite songs included Macgregor's Gathering, by Mr. Iver Mackay; John Anderson, My Jo, by Miss Marian Mackenzie; Ye Banks and Braes o' Bonnie Doon, by Miss Regina de Sales, and Mackenzie's Nameless Lassie, by Mr. W. A. Peterkin. Mr. A. Fransella played as a flute solo There's Nae Luck About the House, and Charlie Is My Darling was given as a bassoon solo by Mr. E. F. James. A new song, The Month of May, by R. A. Boissier, composed for and dedicated to Miss Regina de Sales, was sung with great success by her, and this song will undoubtedly become very popular.

Classical night on Wednesday had for a distinguishing feature a Schubert symphony wherewith to charm the musical and delight all who love the rich melodies of this master. Not less important in its way was a magnificent rendering of Weber's Concertstück for piano and orchestra. Mr. Frederick Dawson was the soloist, and his fluency of execution was most marked.

Mme. Duma was especially successful in Mozart's Gli angeli d'inferno (Magic Flute), and Mr. William Ludwig sang Wolfram's Air in Tournament of Song (Tannhäuser).

Thursday was devoted to composers of the Emerald Isle. Dr. Stanford's Irish Symphony opening a program which included Maritana and Bohemian Girl overtures, and selections from Sullivan's works. Last night the military program was attractive to lovers of this kind of music, and tonight the scheme includes plenty to interest all. Thus will end the first four weeks of the season, which has been such a success that at least four weeks more will be given.

FRANK V. ATWATER.

In Cape Town.—Milo Deyo, the pianist, is concertizing in South Africa.

Opera at Wiesbaden.—The season of opera at Wiesbaden opened on Sunday, September 1, with Carmen. Frau Brodmann singing the title rôle; Herr Kraus, Don José, and Herr Müller, the Toreador. For September 7 was fixed the Nozze de Figaro; Monday, September 9, Rossini's Il Barbiere, and Tuesday, September 10, Faust. The old repertory still survives in Germany.

## SEASON 1895-1896.

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**Boekelman Back.**—Bernardus Boekelman, the pianist, is back from Europe.

**Wiske Calls.**—C. Mortimer Wiske, the well-known conductor of Brooklyn, was a caller at this office last week.

**Anton Hegner.**—Anton Hegner, the 'cello virtuoso, has returned to the city after a well earned vacation. He has finished a concerto for violoncello and orchestra.

**Clara Kloborg.**—Miss Clara Kloborg, the young violinist, is engaged to play in Philadelphia October 2 at the concert given by Eduard Hesselberg, the Russian pianist.

**He Has Returned.**—Mr. Chas. Herbert Clarke has returned to town from his country place in New Hampshire, and resumed teaching at his music rooms in Carnegie Hall.

**Fannie Hirsch at Home.**—Fannie Hirsch returned from Europe on the Maasdam. She sang while abroad for several prominent musical people with success. Altogether her vacation was an enjoyable one.

**A New Concert Company.**—One of the most attractive concert companies on the road this season will be the Albertini-Linde De-Macchi Company, under the management of the International Bureau of Music, 119 East Eighteenth street.

**Stankowitch.**—Anthony Stankowitch, the pianist, spent his summer at Star Lake. He devoted much of his time to study, and has increased his repertory. He also did some teaching. Mr. Stankowitch will be heard in concert this season.

**The Morgan Concert Company.**—Geraldine Morgan, violinist, and Paul Morgan, 'cellist, will tour New England next month. Their mother, Mrs. John P. Morgan, the well-known translator of musical literature, has returned to this country after an absence of fifteen years.

**Campanari.**—Campanari, one of the leading baritones of the Abbey & Grau Opera Company, has been especially engaged by Mme. Melba for her concert company during the months of October, November and December. The balance of the season Campanari will be heard at the Metropolitan Opera House.

**Eames Arrives.**—The New York Herald on Monday said that Emma Eames-Story has arrived at Lenox and is the guest of Miss Clementine Furness at Edgecomb. She is the object of much curiosity to members of the smart set as well as the natives. Indications are that the former will show her some attention.

**Will Go to Pittsburg.**—Miss Helene Livingstone, the young mezzo soprano whose success in New York some years ago encouraged her to go to Europe and study with the great masters, has received flattering offers to settle in Pittsburg as a vocal teacher, and has decided to do so. She will prove an acquisition to Pittsburg's musical circle.

**Scharwenka Conservatory of Music.**—Xaver Scharwenka, musical director of the above institution, wishes to correct the rumor that he purposes making an extended trip to Weimar this fall, to conduct his opera. He will not leave America before the middle of December, and he will return about the second week in January. During that period the conservatory observes a vacation of four-teen days.

**Brockway Engaged.**—A young American pianist and composer, Mr. Howard Brockway, lately arrived from Germany, where he stayed during five years in Berlin, has been engaged to appear with the celebrated violinist Marsick during the early part of his tour. Some of Brockway's compositions have been given with great success, and lately his ballade was played at Brighton Beach by the Seidl Orchestra.

**Alice Garrigue.**—Miss Alice Garrigue has returned to New York from her summer sojourn in the Adirondacks, and will be the representative of Mme. L. Cappiani until that distinguished teacher returns to America.

**Miss Alice Garrigue** is prepared to give any information that may be required on behalf of Mme. Cappiani, and can be seen every day at her residence, 128 West Thirty-ninth street, between 11 and 4 o'clock. Her own regular course of teaching will begin October 1.

**Marcus R. Mayer Returns.**—Marcus R. Mayer, who arrived here on the Paris on Sunday, after an absence of four months in transatlantic cities in quest of musical and dramatic attractions for the coming season, announces that he has secured Jean Blancard, a girl pianist, only nine years old, who has a faculty for improvisation, has composed several meritorious pieces in the last three years, and who will be placed before the public in this city in a

series of piano recitals, to begin about November 15. He has also engaged a concert company composed of Mme. Antoinette Sterling, contralto; Owen Harley, tenor; Mme. Janotha, pianist, and Tivadar Nachez, the Hungarian violinist.

**Sigismund Lasar.**—Prof. Sigismund Lasar, who for twenty years had been instructor of music in the Packer Institute, died in the Hotel St. George, Brooklyn, last Saturday, from Bright's disease, from which he had suffered for a year.

Professor Lasar was born in Hamburg, Germany, August 15, 1822. When he was twelve years old he began his musical studies. He came to this country at the age of seventeen, and for several years was a clerk in music stores in Albany and Schenectady, N. Y., continuing his studies and giving music lessons in the meantime. He came to this city in 1845, and soon became well known in musical circles. He was at various times organist and musical director in twelve of the leading churches of the city. He went to Brooklyn in 1873, and became organist of Plymouth Church. He also had charge of the organ in the Westminster Presbyterian Church, Strong Place Baptist Church, Christ Episcopal Church, St. Luke's Episcopal Church, and the Emmanuel Episcopal Church.

He became, in 1875, professor of music in the Packer Institute, in Joralemon street, Brooklyn, and continued in that capacity until his death. He was a composer, and compiled no less than fourteen hymnals and music books. He was a pronounced Abolitionist, and took a leading part with the late Rev. Dr. George B. Cheever, of this city, in the anti-slavery crusade.

**Did Not Steal the Magazine.**—William Foerster, a clarinet soloist of Seidl's orchestra, who lives at 312 East Eleventh street, bought a copy of a magazine from a news stand at Eleventh street and Third avenue the early part of last week. It contained a sketch of Seidl. While waiting for a train at the Third avenue elevated railroad station he took up a copy of the same magazine from the news stand, thinking he would buy it and send it to a friend. His own copy he carried under his arm.

He decided not to buy it, and, laying the magazine down, started to board a train. The newsboy rushed after him, and charged him with having purloined the magazine under his arm. Foerster appealed to the ticket agent, who sustained the boy and threatened Foerster with arrest, although the latter explained the case to him. Under threats of arrest for the theft of the magazine Foerster gave it up. He went back to the news stand where he had purchased it, and brought the boy who had sold it to him, but the ticket agent and the other newsboy refused to return the book, and, he says, were abusive. Foerster then went to



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MINNIE HAUKE writes: "Mr. Maurice Strakosch has been my instructor and to his excellent method I owe greatly the success I achieved. I can, therefore, warmly recommend his 'Ten Commandments of Music.'"

THEODORE WACHTEL, the famous tenor, writes: "I heartily recommend to masters and artists alike the system of my master, Maurice Strakosch, 'The Ten Commandments of Music,' to which I am indebted for all the success I have had."

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CHRISTINE NILSSON acknowledges the priceless worth of her Impresario's (Maurice Strakosch) system.

LOUISE NIKITA writes: "To the simple, common sense system employed by my late master, Maurice Strakosch and his successor, M. Le Roy, I shall ever be grateful for whatever success I have obtained in the many countries I have visited."  
Review by the late Dr. HEUFFER, Musical Critic of the "Times", London:  
"Brief, singularly clear and absolutely free from peddling, physiological or otherwise. The hints for voice cultivation and the system of daily practice comprising the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teachings of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

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Max Knauer, a friend living at 330 East Fourteenth street, and together they returned to the station. They were treated, he says, uncivilly.

Finally the boy thrust the magazine in Foerster's face and said, "Take your old magazine." His manner was so offensive that Foerster refused to accept it without an apology, and the magazine is still in possession of the newsboy. Foerster is widely known among musicians, who have taken an interest in the case and advised him to sue the railway company and the news company. He intends to act on their advice.—Sun.

**Ondricek.**—Ondricek has been engaged by Abbey & Grau for four concerts in the Metropolitan Opera House, where he will appear together with Calvé, Nordica, Brena, Plançon, Campanari, De Reszké and others. Anton Seidl will conduct. The first one of these concerts will take place November 24.

**Lillian Blauvelt.**—Lillian Blauvelt has been engaged to sing the leading part in Handel's *Il Penseroso*, the first work to be produced by the Oratorio Society this season. The dates are November 23 and 24. The oratorio will be under the personal direction of Mr. Walter Damrosch.

**Information for Artists.**—Mr. H. M. Hirschberg has ready for mailing his first illustrated announcement, which contains full information regarding several leading artists who have placed their business affairs in his hands. The list of names will be found in his advertisement this issue.

**FOR RENT.**—Part use of pianist's studio; also easel room adjoining. Reasonable charges by the hour. Call at 915 Carnegie Music Hall, Fifty-sixth street and Seventh avenue.

**Walter J. Hall.**—Mr. Walter J. Hall is passing a pleasant summer abroad, meeting socially many of the most distinguished foreign musicians, renewing his acquaintance with old friends and making many new ones. He remained some time in England, traveling through the principal cathedral cities, where he was cordially received, meeting, among others, Dr. Joseph C. Bridge at Chester; Basil Harwood, J. Varley Roberts and C. Hubert Parry at Oxford; Dr. Naylor at York, and at Cambridge Dr. Garrett, Alan Gray and A. H. Mann, and examining and playing on all the large organs in those cities.

In London he met many of the leading musicians, among them Dr. Martin, organist of St. Paul's Cathedral; Dr. Vincent, Sir Walter Parratt, W. H. Cummings, C. W. Pearse, W. S. Hoyte, E. J. Hopkins, Dr. J. Frederic Bridge, organist of Westminster Abbey; Sir John Stainer, Wm. Shakespeare, Chas. Lunn, and at a reception given by Sir Joseph and Lady Barnby many well-known society people. Mr. Hall is at present on the Continent, but will return to New York about October 1.

## Musical Novelties.

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Song of the Forge. ("Fly Away, My Heart, Fly Away.") (D flat, D-E flat), . . . . .60

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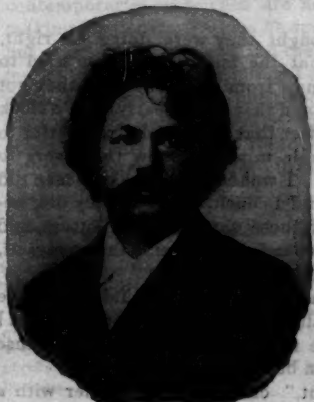
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**No. 811.**

NEW YORK, WEDNESDAY, SEPTEMBER 18, 1893.

**A** GAIN the question arises: What is the use of exhibiting pianos at county fairs? This is the season for 'em. How many sales can be traced to the exhibits, not immediate sales, but those to be made in time to come? Isn't it a waste of money?

**M**R. GEO. P. BENT was in town last week. Not many knew he was here, but those who did were very well aware of the fact within the few moments he gave to each. He came this time to buy, not to sell, and he bought as quickly as he sells and went away.

**S**O surely as the sea serpent is seen in the summer, just so surely does the alleged Piano Trust come forth in the fall. And some people say they have seen the one, while others say they have heard of the other. But none has gone through both experiences and survived to tell.

**T**HAT fraternal spirit between manufacturer and agent which does so much toward making business pleasant is always in evidence with Decker Brothers. Mr. C. Dieckmann, of the house, has just concluded a trip through Washington, Philadelphia and Baltimore, where he saw and talked with the firm's agents. He found Decker business excellent as usual.

**M**R. C. C. CURTISS, of Chicago, has been spending several days in New York city, having come East several days ago because of the serious illness of his old friend Bronson Peck, of the banking firm of H. B. Hollins & Co. Mr. Peck died on Friday last and Mr. Curtiss will accompany the remains to Exeter, N. H., where the interment will be made. After the services Mr. Curtiss will visit Boston and return to New York.

**T**HE Vose house will have another important year in 1895, notwithstanding the average of trade has not yet reached the tide of 1892. The work of the next three months will tell immensely in the final reckoning of this year, and the number of pianos to be produced will be far in excess of what was anticipated during the dull spring snap. However, the Vose is a seller. As a dealer once said to Willard Vose: "We keep other pianos, but we sell the Vose pianos."

**D**URING the coming business period this paper will publish a series of descriptive illustrations of the most modern and advanced designs of upright piano cases in the market. The new designs will show considerable originality all along the line, but judging from what has come to us a great surprise will be in store from Chicago, where the Story & Clark house is at work on upright piano casework

of astonishing beauty, symmetry and originality, a kind of work that will produce a revolution in piano cases.

Story & Clark are young men, although the house is an old one, and with a progressive view on the possibilities of development in the piano they have gone forward, determined to test the correctness of their ideas. Money, time, experiments and tests of all kinds are being spent and made to learn how and in how far the piano case can be developed to meet modern taste and tendency, and this very energy will be productive of great results. The Story & Clark piano is therefore destined to create unusual discussion in all parts of the trade in all sections of the country.

**M**R. A. M. WRIGHT, president of the Manufacturers Piano Company, of Chicago, left New York last week after a prolonged stay in the East, during which he spent much time in this city and some time in visiting his relatives further east than the metropolis. While here he personally selected an unusual number of instruments to be sent to Chicago, and warmed up many indifferent piano men with his brisk, sharp, keen, sensible talk of the future of the business.

**W**HERE'S that combination of Chicago manufacturers that was or is or will come into the East and just eternally clean things out?

Where is it?

Chicago people usually act quickly after they have once spoken, but they don't seem to act on this project.

Perhaps someone has spoken who wasn't authorized to say a word.

It often happens that way, and perhaps there wasn't a word to say.

**"D**O you know the reason why every piano manufacturer in the United States is on the lookout for good road men?" asked a manufacturer a few days ago. "It's because there are so few that are really good men—men who will work. Now, I was out myself some time ago and spent several weeks at places where I came into contact with 'the boys.' I met them singly and in pairs in the smaller places and in groups in some large cities—piano men, organ men, supply men, merchandise men—and I tell you now I saw mighty few of them who worked as hard as I did.

"I know they thought they were doing all right, but it's the truth that the majority of them tried to make their days range from whatever time they got up in the morning (and that wasn't early) to 6 o'clock in the evening. After that it was a hurried letter to 'the firm,' with their minds on how they were to spend the evening. I wondered if my two men did the same things, and I concluded that they did, because I've received those same hurried letters, and recalled the times when I did the same things myself, so I wasn't a bit fooled.

"They don't mean to do wrong, and I don't believe in a man working all night; but I tell you now that I only began to make money when I stopped nonsense and put my mind on business."

"That's all right," chimed in a traveler with a

guilty conscience and a few chips jingling in his pocket, "but the trouble is, our houses don't pay us enough money."

Whereupon the manufacturer chuckled and took that young man into his confidence, because he wanted to find out something.

## LATEST NEWS.

By Wire from Boston.

BOSTON OFFICE THE MUSICAL COURIER,  
17 Beacon street, September 17, 1893.

It is rumored that the M. Steinert & Sons Company will lease the Crocker estate on Boylston street, on the same block with the other piano houses.

Two old buildings on the site are to be torn down and a new building six stories high is to be erected.

The New England Piano Company has not yet settled on a location. K.

George P. Bent has sold the rights to use the orchestral attachment that he has popularized in the "Crown" piano to the Bell Organ and Piano Company, of Guelph, Canada, for the British provinces.

The resignation of Mr. E. N. Camp from the Estey & Camp concern is one of the probabilities of the immediate future; in fact he has already offered his resignation, but it has not as yet been accepted.

Mr. M. P. Möller, of Hagerstown, Md., has decided to rebuild his factory there, despite the flattering offers made him by other towns.

## More Honors for Mr. William Steinway.

**M**R. WILLIAM STEINWAY is in receipt of the appended letter from the Emperor and Empress of Germany in recognition of his personal interest and financial aid in the erection of the Emperor William Memorial Church.

The letter is accompanied by two particularly handsome silver medals. The one bearing in relief a cast of Emperor William I. Mr. Steinway pronounces a most excellent likeness, from his recollection of the emperor's face on the occasions when he has been honored by audiences.

The likeness is surrounded by the words:

1870—Emperor and King William I. the Victorious.

The obverse side bears the German-Prussian emblems and crown, and the inscription:

"September 1, 1870-1885. Memorial Church. God was with us."

The second medal bears on its face the same portrait of the emperor as the other, but on the obverse side are presented two superb silhouettes of the present emperor and empress, with the inscription:

"William II., Emperor; Augusta Victoria, Empress."

The letter referred to reads as follows:

CABINET OF HER MAJESTY, EMPRESS AND QUEEN,  
BERLIN, September 1, 1893.

Hochwöhldoboren (High Born).

Their Majesties the Emperor and Empress have directed me to transmit to you the two accompanying medals, in grateful remembrance of the dedication of the Emperor William Memorial Church, toward the erection of which you have most patriotically and in a most generous hearted manner contributed.

(Signed) COUNT VON MIEBACH,

Supreme Master of Ceremonies.

To Mr. William Steinway, Hochwöhldoboren (High Born), New York.



## RUDOLPH KOENIG.

PARIS, September 4, 1895.

THE world is full of unknown heroes, amongst them the tireless workers in science and in art who, buried from the gaze of the world, pass their lives plunging into the depths of nature's mysteries. Buried, but not unknown, is Rudolph Koenig, the greatest living authority on the mechanism of applied acoustics, for he is buried only in his work and not in his works. The associate of the late Professor Helmholtz, the apostle of the sound wave theory, he is known to American acousticians, through the technological schools of our country, through the text books, through Professor Mayer, of the Stevens' Institute, of Hoboken, who only recently spent a run of months here with the celebrated doctor of philosophy, as he is crowned by science, and to the piano trade particularly through Ex-Governor Levi K. Fuller, the American authority on pitch as applied to musical instruments, who is also personally acquainted with Dr. Koenig.

We called upon him personally in Paris a few days since and one of the many surprisingly liberal things he said regarding the freedom of music from the shackles of scientific pitch was this, and it should be particularly heralded throughout the musical world: "Some musicians who are opposed to the movement in pitch claim that scientific pitch or the pitch used in the science of acoustics should be retained and adhered to. Let me say that this pitch should not be followed and is not necessary. Musical pitch is not affected by a slight variation of a few vibrations a second; the question is to have one universal, international musical pitch for all orchestras, bands, instruments. The variation of the vibration within a small fraction or numbers in a second, while it would be fatal to a correct mathematical study of acoustics scientifically applied, is of no consequence in practical music: in fact, it is not feasible to have it mathematically correct."

Now here is a most significant expression of opinion from the first living authority, and it should be heeded by those sticklers in America and Great Britain who are opposing the establishment of uniform pitch the world over.

In a forgotten house of a forgotten quai, in a forgotten quarter of the city, this important factor in the musical and sound world works from morning until night like a bee or an ant, listening (for the most delicate chronometers are not only used but made by him for testing his instruments and his forks), calculating, experimenting upon, perfecting the various instruments of precision which are known to sound students, and without which no progress could be made in the mysterious and still debatable studies of acoustics.

Three rooms of an ordinary apartment form the atelier, supplemented by a workshop down stairs where the instruments are fabricated by workmen who—French and German like—have been engrossed in their work from 30 to 30 years. Koenig himself was born at Königsberg, Prussia, but has been living here over 40 years. Hale, clear-visioned, alert, he does not seem 60 years of age. Tall, straight, with long, gray hair and beard, light blue eyes of search and observation, delicate hands, the slight shoulder turn that indicates the student, speaking French, German, English, he is a typical investigator into the co-ordination of facts, which we call science.

He was at once prepared to plunge into experiments to prove the stability of his formulas, and the accuracy of his workmanship by solving one fork's precision with others in their sympathetic relations—for in acoustics one can prove his theory with his instrument provided they are correct, and the correct instrument always must and will prove itself, as the correct octave must and will. Many interesting experiments were rapidly made, including the vibrating current of light on the revolving mirror; the accuracy of the fork under temperature and time tests, one chronometer action moving at the rate of 128 revolutions to a second; fork tests and so forth. Dr. Koenig, not having been apprised of the visit of THE MUSICAL COURIER, would, it appears, be taken unawares, and yet he was fully prepared to go on *ad infinitum* had it been permitted under the circumstances.

Let us enumerate some of the instruments Dr. Koenig makes for schools, students, laboratories, manufactories, &c., just a limited number only to be enumerated.

Caignard de Latour's Siren, with calculating attachment.

Siren arranged for projection.

Siren arranged for sounding in water.

Helmholtz's double Siren.

Great Siren for Seebeck's experiments, with calculating attachment.

Modifications of same with simpler windchest or with clockwork.

Siren disks giving the scale.

Savart's toothed wheel with bar and counter.

Chart giving the vibration—frequency of sounds.

Clock fork of 128 single vibrations.

Clock fork of 145 single vibrations.

All the various forks of all sizes—also mounted.

Complete Universal Tonometer from 32 to 43,690 simple vibrations.

The series of Helmholtz's 19 Resonators.

The series of Helmholtz's 10 Resonators.

The series of 14 Universal Resonators, graduated.

Helmholtz's great apparatus for compounding the timbre of 10 harmonics.

Large apparatus based on the principle of the Wave-Siren for the synthetical study of the timbre of sound.

Wave-Siren for studying the different timbres produced by varying the phases of the same harmonics.

Bell suspended in a glass globe to show the enfeeblement of sound in a vacuum.

Tyndall's apparatus for showing the acoustic opacity of a mass composed of air at different temperatures or of gases of different densities.

Apparatus to measure the velocity of sound at short distances.

Membranes arranged according to Regnault's method for measuring the velocity of sound.

Chladni's apparatus (which we have all studied).

Cottrell's apparatus to show the law of reflection of sound.

Savart's large bell jar and Resonator.

Acoustical turbine of Dvorak and Mayer.

Manometer to measure the pressure of air.

Cavallé-Coll's small air regulator.

Organ pipe with water trough for experiments on the vibrations of air columns.

All conceivable kinds of organ and other pipes for experiment.

Sedley Taylor's apparatus to show the vibrations of liquid films.

Marloye's differential Sonometer with the weights. (This is for string testing and piano manufacturers should own one each.)

Barbareu's large eight stringed Sonometer for the study of scales.

Then come innumerable instruments and apparatus for studying compound vibrations. But why continue this, apparently inexhaustible, array of precise creation or creative precision! There are telephones and an apparatus to show that a fundamental tone can telephonically excite vibrations in harmonic forks; an apparatus to show the difference of phase between the transmitted and the recorded sound in the telephone transmission; think of it; to show that difference. Phonautographs, chronographs, electrical forks, test violins, windchests and bellows; Marcy's membrane capsule; large apparatus for compounding two vibratory movements by Lissajou's optical method, consisting of six large forks with mirrors attached.

But it becomes exhausting to continue the resumé of the variety, the character and the quantity of instruments Dr. Koenig makes—of course, to order chiefly, although specimens of all kinds are on hand subject to investigation and test.

Need it be added that this great man is as modest as his predecessors are noted to have been and his contemporaries in science are noted to be? While making his demonstrations he speaks, not of himself, but of the result attained and the methods of attaining it. Those who desire to get a deeper insight into the science of acoustics must necessarily make their tests with the aid of Koenig's instruments, but it is also a very good thing in life to meet the doctor himself. Such men are too rare to pass by.

—The Weaver Organ and Piano Company, of York, Pa., found its exhibit at the recent Grangers' picnic at William's Grove, that city, a profitable enterprise. The firm sold nearly everything it had on exhibition, and took a number of orders for duplicate styles.

—The Duluth Music Company has moved to larger and better quarters in the Phoenix Building in Duluth, Minn., and the stock has been increased to meet a growing trade. Mr. E. G. Chapman has purchased an interest in the concern, and has assumed charge of the business.

MR. C. A. HYDE, of Norris & Hyde, Boston, passed through New York last week on his way home from a short business trip. He returns to the factory with renewed interest in his instrument, because of the agencies that he has established and because of the words of praise that met him wherever his piano has been introduced. Already projects are under consideration looking to an increase of facilities at the Norris & Hyde factory, and it is an assured commercial fact that this piano, with its several points of peculiar excellence and its era-marking device, the transposing keyboard, will be one of the most successfully marketed pianos in the trade.

## Mr. Gildemeester Returns.

MR. P. J. GILDEMEESTER, of Gildemeester & Kroeger, returned last week from his long trip through the Middle West and West in the best of good health and an exuberance of spirits, which come in his case only from a pocket full of orders and the assurance of more later.

In a brief conversation with a representative of THE MUSICAL COURIER Mr. Gildemeester enthusiastically confirmed the oft repeated reports of good prospects for business at every point he had visited and from the country in general as represented to him at his own office upon his arrival.

"There is going to be, in my estimation, an excellent trade this fall and winter," he said—"an excellent trade, not merely a good business, but a very good one. The dealers I have seen are without stock or with so little as to make it necessary for them to order more, as is evidenced by my returns, and there is beyond doubt a strong feeling setting in in favor of high grade goods. I don't mean that the cheap pianos are falling off—far from it—there will be more of them sold than ever before—but the high grade—high price (not the 'high grade—low price')—pianos are going to have a business this winter such as has not fallen to their lot for some time.

"The medium grades? Well, I'd rather not talk about that. What I mean chiefly to insist upon is that pianos of the highest grade will be in demand this season in unusual numbers. It is the same story everywhere.

"I visited the various houses who have been running my pianos in the territory that is controlled by Crawford, Ebersole & Smith, and in every case found that no friction had been caused by the new policy of that house, as expressed in THE MUSICAL COURIER by Mr. Crawford several weeks ago.

"About Chicago there is nothing to say so far as the Gildemeester & Kroeger is concerned. Every Eastern maker seems to think that he should be represented there in some form or another; but in my opinion it is best for a piano of my grade to be not represented at all unless it can be properly put before the trade and public. When I have decided what will be done by me, then I will let the whole world know of it, you may be sure, but until that time—until something is announced authoritatively—those who are kind enough to be interested had best let idle rumors pass for their usual worth.

"I found Mr. Henry Kroeger much improved in health when I first saw him, and I found business here in first-class shape. I shall remain in town but a few days, and then be off again, for nowadays the piano business means work, work, work."

## August Gemünder &amp; Sons' Atlanta Exhibit.

AUGUST GEMÜNDER, of this well-known violin firm, is trying hard to discover who is to blame for the hitch in his project of exhibiting "art" violins and other instruments at the Cotton States and International Exposition to be held at Atlanta, Ga.

A rich looking case, 3x6 feet, filled with choice specimens of the firm's art, is awaiting shipment, but Mr. Gemünder will not part with it until he is assured of a position worthy of the exhibit. As told in last week's issue of THE MUSICAL COURIER, Mr. Gemünder claims he was promised a good location in the Woman's Building, and when all was ready word was received that the firm's exhibit would have to be relegated to an annex.

It would appear that there is some conflict of authority among the committee of women which has charge of the space for exhibits, and the Gemünder people prefer to await a solution rather than accept a position which would not be in harmony with the dignity of the exhibit.

—The piano factory of Mr. L. E. N. Pratte has just received a new powerful engine for driving the machinery. Increased business has been a feature of the factory for some time past, calling for more machinery and consequently more power to move it.

—Otto Mehlin, the young son of Paul G. Mehlin, of the Mehlin Piano Company, who fell from a railroad train at Cairo, Ill., on the night of August 23, is still far from recovery, but hopes are entertained that he will soon be around again and in good health.



## Latest News from Boston.

## Ivers &amp; Pond New Warerooms.

BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon Street, September 16, 1895.

THE Ivers & Pond Piano Company has secured the large wareroom at 114 Boylston street, next door to C. C. Harvey & Co.

The papers were signed on Saturday afternoon, Ivers & Pond having taken over the lease of the present occupant. The firm will move in at once, that is during the present week, although it will not get full possession of the wareroom until the 1st of November, there being a sub-tenant who is entitled to thirty days' notice.

This wareroom is about 25 front and 215 feet deep, running through to Van Rensselaer place, where all pianos will be received and shipped. This gives a larger floor space than in the Masonic Temple quarters. The lease has two years and a half longer to run.

Ivers & Pond have arranged with the insurance companies as to the damage on pianos, but the insurance on fixtures is not yet settled. Already they are doing business again in their retail department, and will be glad of a settled place where they can attend more fully to business, which, although interrupted by fire, has been remarkably good, orders coming in in large numbers.

Mr. Pond and Mr. Gibson are very pleased to have the question of warerooms arranged so quickly and satisfactorily, and their competitors in trade will welcome them with pleasure to their new rooms on Boylston street.

ROYAL HONORS FOR THE MASON & HAMLIN COMPANY.

The Mason & Hamlin Company has just received word from the manager of its branch house at Amsterdam, Holland, that the firm has been appointed piano and organ manufacturer to Her Majesty Queen Wilhelmina of Holland.

## Brambach Pianos Near a Century Old.

AN artistic catalogue recently issued by the Brambach Piano Company, from the Ketterlinus Press, of Philadelphia, not only impresses one favorably, but furnishes interesting information of a reminiscent nature relative to this well-known piano house.

It may be news to many to learn that the house of Brambach was established in Bonn, Germany, in 1823. It was reorganized in New York in 1880 and was incorporated in this State in 1893. This means that Brambach pianos have been made, cared for and improved on continually by a piano making family for over 70 years.

Picture to yourself the founder of the Brambach piano, Franz Jos. Brambach. A fine engraving of the old founder is given in the catalogue and it is worth studying and comparing with the Alois Brambach of to-day. The former shows the man of a century ago in the garb of his time. The Brambach of to-day is the same, but he shows the result of modern ideas and developed usefulness over his ancestor. So it is with the Brambach piano, an instrument the result of descendant improvement.

But to the catalogue. It is covered with a harmony of delicate terra cotta tints, embossed with flowers, and in gold scroll the words "Brambach Pianos." On the back cover is an oval half tone engraving of the factory at Dolgeville, N. Y., the home of music making industries. Following is the picture of the father of the Brambachs, and then comes something which thousands already know—a story recording how and why the Brambach piano has become famous. It truthfully records that a purchaser's only real guarantee is the maker's reputation for honest and durable work. Then follows:

"The name Brambach on an instrument is a guarantee in itself, for it belongs to a family of piano makers who have, for over seventy years, been held in high regard in the piano trade itself, and certainly there can be no surer test of a person's responsibility as a manufacturer than when he is honored by the members of his own craft.

"The Brambach pianos may be described as being the successful accomplishment of that dream of the piano maker to make a strictly first-class instrument at a moderate price, so as to occupy a firm place in the world's market.

"It is obvious that to obtain such a result, especially in these days of lively competition, large means as well as great mechanical skill are required, and besides, ample facilities, with all the latest improvements."

The story points out in speaking of the big factory at Dolgeville that its capacity is 3,000 instruments a year, and the plant is so complete that all material used there is shipped by a branch line right to the factory doors, while the finished instruments are shipped in cars direct from the factory to all their various destinations. This is but one of the many points in which the Brambach Company have superior facilities for saving much time, money and labor. The proximity of the factory to the lumber regions of the Adirondacks is also another advantage.

Quoting still further it is recorded that the musical qualities of the Brambach pianos are unexcelled. "The scales have not been copied or adapted from those of other mak-

ers, but are the result of constant study and experience. Everything about the Brambach piano is as original in design from the scale to the carving on the cases as the method of construction is scientific and the method of manufacture conscientious."

Taking all this information into consideration the Brambach people can be concurred with in the statement that a poor piano is dear at any price, yet it does not follow that a high priced piano is always a good one. There is a point below which a conscientiously made piano cannot be offered for sale, and a point beyond which it would be unfair for the purchaser to go. The Brambach piano meets this issue of price and appeals to purchasers as being fully worth what is asked for it. In this the firm only secures a just recompense for good material used and the care and skill with which it has been combined to make a durable and harmonious instrument.

The Brambach Piano Company give a five years' guarantee with every instrument sold, and a copy of it is printed in the catalogue.

Six pages of the booklet are devoted to engravings and descriptions of some of the latest styles of Brambach pianos, any one of which will be seen by an expert glance to be attractive instruments. The firm relies on its splendid reputation to bear out the technical end of the instruments.

A feature is made in the catalogue of the firm's resonator, which is claimed to be unequalled as a tone producer of musical quality and power. The work closes with a few hints as to the proper care of a piano.

This catalogue is well worth looking over as the latest official announcement of a house so well known.

## OBITUARY.

Carlos H. Blackman.

CARLOS H. BLACKMAN, a director of the Chicago Board of Trade and vice-president and treasurer of the Hallet & Davis Piano Company, of Chicago, died at Block Island, R. I., on Friday last. He was fifty-two years old.

While every hope has been entertained by the trade for Mr. Blackman's recovery, those who were with him knew that the chances were very small. He was summering with his family at Block Island, and he was accidentally shot on August 18 by a boy named Charles Bascom, of St. Louis. The Bascoms were summer neighbors of the Blackmans.

Young Bascom was shooting at a target and Mr. Blackman was apparently well out of range, but the rifle ball struck a rock, which threw it from its course, and it entered his body. Mr. Blackman was expected to die hourly, but a strong physique and good courage prolonged his life. The bullet entered the groin and lodged in the liver, and numerous unsuccessful efforts were made to remove it. He sank gradually and his physicians gave him up for lost a few days before he died. His widow and family are prostrated and so are the Bascoms.

Mr. Blackman was born in Jericho, Vt., and he went to Chicago when he was twenty-one years old, where he entered into the grain business.

He entered the Hallet & Davis Piano Company at the time of its organization a few months ago. He was also a member of the Chicago Union League, Athletic and Kenwood clubs.

## The Interment of August Gemünder.

THE remains of August Gemünder, of August Gemünder & Sons, makers of the Gemünder "Art" violins, a sketch of whose life was printed in the last issue of THE MUSICAL COURIER, were interred Monday of last week at Woodlawn.

Mr. Gemünder's sons, August Martin Gemünder and Rudolph Gemünder, in January, 1891, were admitted to an interest in the business, and both have inherited their father's talents.

August Martin Gemünder, who was born in 1862, was taken into the workshop when only 14 years old, and Rudolph Gemünder, who was born in 1865, had 10 years' experience as a violin maker under his father's tutelage before he became a member of the firm.

The business of the firm, the career of which has been not only long but honorable, will be continued by the sons, who are upright and progressive, and in every way fitted to add lustre to the fame of their father and to continue to advance in the art in which the proficiency of the house has long been recognized by the most eminent authorities.

—Mr. F. M. Hulett, who has for some time handled the various lines represented by Mr. Jack Haynes, has accepted a position as traveler for the Muehlfeld & Haynes Piano Company, and has started out on a business trip in the interests of his new house.

—Nelson & Anderson, the music dealers of Main street, Burlington, Ia., know several things about advertising. They carry the A. B. Chase piano as their leader, and several advertisements recently compiled by them display a judicious knowledge of how to put a good piano before the public in its best light.

## In Town.

H. S. Mackie, Mackie Piano, Organ and Music Company, Rochester, N. Y.

Lucian Wulsin, D. H. Baldwin & Co., Cincinnati, Ohio.

Geo. P. Burt, Chicago.

Henry W. Cranford, Cincinnati.

E. Devereaux, Smith & Nixon, Cincinnati.

Arthur Clappe, Philadelphia.

F. Knoll, Buffalo.

Chas. Vaupel, Smith & Nixon, Cincinnati, Ohio.

S. A. Gould, Boston.

Claude Seals, Seals Brothers, Birmingham, Ala.

H. C. Warren, Danielsonville, Conn.

Joseph von Jenney, Mexico city, Mexico.

H. M. Blight, Keller Brothers & Blight, Bridgeport, Conn.

Charles A. Bates, Ludden & Bates, Savannah, Ga.

Jasper Smith, Ludden & Bates, Savannah, Ga.

O. A. Kimball, Emerson Piano Company, Boston.

J. E. Van Horne, Blasius Piano Company, Philadelphia.

A. M. Wright, Manufacturers Piano Company, Chicago.

Geo. P. Bent, Chicago.

W. J. Keeley, Sherman, Clay & Co., San Francisco, Cal.

## Trade Notes.

—Mr. John D. Pease, of the Pease Piano Company, is on a Western trip.

—Mr. G. Hersberg, the Philadelphia dealer, has returned from Europe.

—Joseph Hickey has moved his music business from 54 to 77 East State street, Ithaca, N. Y.

—Mr. Edward G. Jardine, of Geo. Jardine & Son, will sail from Europe on the Paris on October 26.

—Mr. W. B. Hall, the traveling representative of the Pease Piano Company, is on a trip through the South.

—Mr. John Draper is about to open a music store at Portage La Prairie, Man. He will represent Meikle & Co., Winnipeg.

—Mr. Praetorius, formerly with Estey & Camp, of Chicago, has accepted a position as retail salesman with Chandler W. Smith, of Boston.

—Thieves forced an entrance to J. O. Lock's music store on Main street, Ottumwa, Ia., a few nights ago and stole \$75 in bills from a cash drawer.

—Glines & Bryant have removed from No. 7 Centre street to the rooms at No. 33 Centre street, Ashtabula, Ohio, and will carry a much larger stock than heretofore.

—The Reeder Piano and Organ Company, Peoria, Ill., has decreased its capital stock from \$30,000 to \$12,000 and changed its name to the Peoria Piano and Organ Company.

—Mr. Lucien Wulsin, of D. H. Baldwin & Co., passed through New York last week on his way home to Cincinnati, after returning from Europe much improved in health.

—Julius Tabler, a music dealer at Belton, Tex., assigned on September 7, and named H. T. Prater as assignee. Liabilities are given as \$12,000. Assets are not yet known.

—Mr. E. W. Colvin, of the A. B. Campbell Company music house in Pensacola, Fla., has gone to Tampa to take charge of the branch store of the same company in that city.

—F. Christianer has transferred his music stock from the Rialto to 1117 Front street, Seattle, Wash. His business is constantly increasing, and larger quarters were necessary.

—G. C. Ashleach, the music dealer of Allentown, Pa., has opened a branch store in the Mantz Building in Lehigh, Pa. The new business will be in charge of A. J. Litzenberger.

—Samuel H. Stage, a music dealer at Beckville, Pa., dropped dead in the Harrison House there last Friday. Heart trouble was given as the cause. He leaves a widow and three children.

—George W. Fuller, the music dealer of Defiance, Ohio, has enlarged and refitted his store on Clinton street, and has made a corresponding addition to his stock. He now has a well equipped business.

—Ludden & Bates, of Savannah, Ga., are preparing to move the stock in their branch store in Jacksonville, Fla., to the store on Bay street soon to be vacated by the A. B. Campbell Company, which will move to larger quarters.

—The Mason & Risch Vocalion Company has secured the order for an organ to be placed in the chapel of the West Point Military Academy, the specifications for which were published in THE MUSICAL COURIER several weeks ago.

—The bank account of the Weaver Organ and Piano Company Beneficial Society will soon be increased. The employees of the house will add the proceeds of their coming Washington excursion to the fund. Many tickets have already been sold.

—Smith & Welsborn, music dealers, of Cincinnati, Ohio, replevied a piano from Miss Lizzie Austin a few days ago. When the constable reached her home she called in a policeman, but the latter refused to interfere. She gave as her reason for calling the officer that an employee of the piano firm had called a few days previous, representing himself as a constable, and had taken the piano stool away. She went to the store and demanded the return of her money, but was refused.—Cincinnati, Ohio, Tribune.

Musicians affirm that no piano is satisfactory unless the "feel" of the Action is in harmony with their technical requirements. The Roth & Engelhardt Actions, made at St. Johnsville, N. Y., "feel" right and are thoroughly satisfactory to the artistic sense of a musician.





CHICAGO OFFICE THE MUSICAL COURIER, 225 Dearborn Street, September 14, 1900.

**T**HERE are a few localities throughout the States that are in bad condition so far as trade is concerned, which is caused by local circumstances beyond the control of man. If one permits himself to be influenced by these few unfortunate places he will naturally take a pessimistic view of the business situation. A broader prospect will make an entirely different impression, and a talk with a manufacturer who does business in all sections of the country will convince one that there is no exaggeration in stating that, following the revival of business in the necessities of life, the music trade has begun to feel the effects in no uncertain way. Those who have had faith in the recuperative power of the United States, and have shown it by producing beyond their immediate demands, will get the benefit of their foresight. Those who have not kept up their production, by reason of a lack of means or from a want of faith in the country's future, will suffer from their inability to supply the inevitable demand for pianos which seems now almost sure to follow, if it has not, in truth, already begun.

Mr. Myron H. Coloney, the president of the Denver Music Company, who was here this week, reports an enlargement of their warehouses in that city, an improved condition in every line of trade, and fine prospects for the future. This company has only within a year handled pianos and organs, and its present line consists of the Chicago Cottage Organ Company's instruments. Mr. Coloney goes no farther East and returns direct to Denver.

The Rintelman Piano Company is receiving its new line of goods, the Doll, the Baus and the Stodart pianos. There is now an opportunity for some enterprising dealer to secure a good line of instruments, or for the concern whose pianos were formerly handled by the Rintelman Company to open their own warehouses here. One of the houses interested in this deal is wealthy enough to make sufficiently fine goods and has enough reputation to warrant such a move.

Messrs. Steger & Co. have contracted for the automatic sprinkler system in both the Steger and Singer factories. The Singer piano is being sold as fast as it can be produced.

Mr. Henry Detmer is thinking strongly of moving his establishment to some Wabash avenue store.

Mr. P. Cavalli, son of Mr. L. Cavalli, of Alfred Dolge & Son, New York, has engaged with the House & Davis Piano Company as traveling salesman. It is understood that he is already making his initial trip.

Mr. Clarence Wulsin has returned from the seashore, and Mr. Lucian Wulsin, who has been in Europe for a considerable time, has also got back and is happily entirely restored to health. Mr. Clarence Wulsin is jubilant over the success of the Hamilton Organ Company, a success which he says is phenomenal. Their orders from various parts of the world have already been spoken of in these columns, and it is only necessary to say that they have been duplicated, and in increased numbers.

A new Shoninger small grand now on exhibition at the warehouses of the company in this city is an instrument that will increase one's respect for the concern immensely. It is an entirely new and original scale, is even throughout the entire register, the tone is pure and of an exceedingly pleasing quality, the action good and the case is handsomely outlined and well finished. Such small grands will go a long way toward popularizing this class of pianos.

Mr. Geo. T. Link, president of the Schaff Brothers Company, reports trade increasing in volume. Tryber & Sweetland also report a heavier demand for both organs and pianos.

The matter of the elevated railroad in Wabash avenue has probably been settled and will go through. There will be but two tracks on the avenue. Aside from a little extra

noise and an increase in rent, it can scarcely be disadvantageous to those who have long leases, as it will bring thousands of people through the street who now never see it. But eventually the trade will undoubtedly remove farther south on the avenue, or else betake itself to Michigan avenue.

The Smith & Barnes Piano Company is very busy filling orders which have recently been coming in by the score. The company has been trying to produce an extra quantity of pianos preparatory to the expected demand, but Mr. Smith says if orders continue as they are coming in now they will not with all their efforts be able to supply the demand. It is a pleasure to visit the Smith & Barnes factory; everything is regulated like clockwork; there is also another pleasing feature, they are constantly endeavoring to improve their instruments. One of their latest productions to which our attention was called by Mr. Smith is certainly a great piano for the price at which it is sold, and even this qualification is unnecessary.

The Mason & Hamlin Company has engaged the service of Mr. R. W. Cross as head salesman for its branch store in this city. Everyone knows Mr. Cross as an excellent salesman, with a very large acquaintance in and about the city, and it cannot be doubted that the arrangement will be mutually beneficial to both the contracting parties. Since the alterations in the front part of the Mason & Hamlin store it is one of the most attractive in the city, and with their beautiful pianos, their truly magnificent organs, their fine corps of salesmen, under the direction of Mr. J. K. M. Gill, aided by the public use of their grands by eminent pianists, their success becomes a surety.

A new catalogue of the House & Davis piano has just been issued by the company. It has an embossed cover, the usual introduction, four cuts, including an interior view of their pianos, descriptions of their styles, and on the back of the cover is a good cut of the factory at Des Plaines.

It is a creditable little book and entirely unencumbered with extraneous matter.

The B. L. Griswold Music Company, of St. Joseph, Mo., is reported to have failed, with assets amounting to \$35,000 and liabilities of \$17,000. The creditors in this city are Bush & Gerts Piano Company, Lyon & Healy and the Manufacturers Piano Company, though the latter concern should lose nothing, as its goods were consigned. A representative of the Manufacturers Piano Company is probably there now to take possession of its property. Mr. Dederick thinks the concern will be able to arrange matters and continue in business. Lyon & Healy are also most kindly disposed toward the unfortunate house.

It is more than probable that the Nathan Ford Music Company will soon become a thing of the past, as papers are now being prepared by which a new concern to be known as the Conover Music Company will be successor to the old St. Paul house. Up to Thursday of this week the papers had not been signed. Mr. T. G. Fischel, the manager of the old concern, will be in Chicago on Monday, and he will undoubtedly be the manager of the new concern.

Mr. J. O. Twichell, one of the few dealers in the city of Chicago who is entirely disconnected with manufacturing in any way and has made a success of the retail business, has taken the agency for the new Haines Brothers pianos. This deal was made through Mr. Thomas Floyd-Jones and the information comes from New York to this office; but Mr. Twichell says it is not quite true to say that he has taken the agency, though he has bought a few, as he also did of some other makers. He considers the Steck and Poole & Stuart pianos his regular line.

Mr. Geo. K. Morehouse, who has just returned from a trip through Wisconsin and Minnesota, says that the deal-

ers throughout those States are confident of an excellent trade, and that the crops are good and in abundance.

Kops Brothers, of this city, have opened one more branch store at Eau Claire, Wis., and have appointed Mr. H. Samuels their local manager. This makes at least seven stores now being conducted by this enterprising concern.

All agree that business in Chicago has very much improved.

Information is to hand that Mr. M. A. Paulson, of the Century Piano Company, of Minneapolis, Minn., is still very ill.

#### Personals.

Mr. Alfred T. Jones, the popular representative of Messrs. Hammacher, Schlemmer & Co. for this district, leaves New York to-day by the steamer Lucania for a month's absence in Europe.

Mr. F. W. Primer has just returned from an extended trip throughout Europe, and reports excellent success in the introduction of Geo. P. Bent's line of pianos and organs.

Mr. Enrique Heuer, of Mexico city, was an interested and interesting visitor to Chicago this week.

Mr. A. M. Wright, president of the Manufacturers Piano Company, is expected home on Monday.

Mr. W. W. Kimball sails for home from Liverpool, England, September 28, and will reach this city on or about October 10.

Mr. E. S. Conway left last evening for Washington and other Eastern points, and will be gone about one week.

Mr. N. L. Gebhardt, representing the A. B. Chase Company, of Norwalk, Ohio, was in Chicago this week.

Mr. Geo. Cook, of the Hallet & Davis Piano Company is expected in Chicago within the next two weeks.

Mr. E. A. Potter, of Lyon, Potter & Co., has gone to New York.

Mr. Augustus Baus, of the Spies Piano Manufacturing Company, of New York, was here. He was going from here to Milwaukee, thence home, stopping at the larger cities. He says he finds business very good.

Mr. A. B. Campbell, of Jacksonville, Fla., has also been in Chicago this week, making his headquarters at the warehouses of the Chicago Cottage Organ Company.

Mr. I. N. Rice has returned from the East.

Mr. James H. Gorham, the representative of the W. W. Kimball Company for the New England States, with headquarters in Boston, is visiting the home house.

Mr. R. K. Maynard, of the Hallet & Davis Piano Company, has returned from a short and successful trip.

Mr. H. L. Cowles, formerly with the Wilcox & White concern, has been engaged to represent the Pease Piano Company on the road.

Additional visitors to the city this week have been: Mr. A. C. Stapp, of Somerset, Ky.; Mr. Wm. H. Corsa, of the hammer department of Alfred Dolge & Son; Mr. H. J. Raymore, of the Shaw Piano Company, of Erie, Pa.; Mr. Knapper and Mr. Fisher, of Carthage, Mo.; Mr. A. L. Jepson, of Oregon, Ill.; Mr. Louis Levassor, of Cincinnati, Ohio; Mr. John D. Pease, of New York.

—George W. French has purchased the stock of Mrs. Alice Lockery, the music dealer of Grand Rapids, Mich., and removed it to Belding, that State, where he has recently opened a music store.

—Mr. Robt. L. Loud, of Buffalo, the newly established representative of the Smith & Nixon and Martin pianos, has secured the services of Mr. Gianelli and Mr. T. A. Glasser, both salesmen well-known in Detroit.

—A fire in the drying room in the Hammond Organ Reed Company's factory on May street, Worcester, Mass., a few days ago did about \$4,000 worth of damage. Overheating is said to have started the flames.

—E. P. Newman, a piano man, was arrested near Silverton, Col., a few days ago, charged with sending objectionable postal cards through the mails. He is said to have slandered one Mr. Thompson, a theatrical man.

## Mason & Hamlin

### PIANOS AND ORGANS.

#### PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.  
Geo. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

#### ORGANS.

FRANK LISZT—Matchless, unrivaled and highly prized by me.  
THEODORE THOMAS—Much the best; musicians generally so regard them.  
X. SCHARWENKA—No other instrument so captures the player

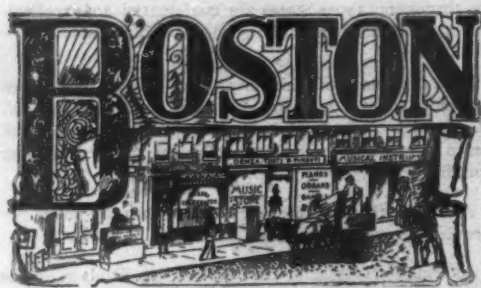
### STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.





BOSTON OFFICE OF THE MUSICAL COURIER,  
17 Beacon Street, September 14, 1895.

**J**UST at the present there are a number of changes pending in the trade, none of which are yet in a sufficiently advanced condition to be commented upon.

Ivers & Pond are negotiating with two or three real estate agents, and the result will appear elsewhere in this issue.

Business began well this month, but it yet remains to be seen whether the promises of good trade will be fulfilled.

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Mason & Hamlin report an unusually sharp demand for their organs thus far in September.

Mason & Hamlin made an exhibit of their instruments at the Barnstable County Agricultural Fair.

Mr. Jasperson Smith, treasurer of the Ludden & Bates Southern Music House, of Savannah, Ga., paid a visit this week to the Mason & Hamlin house.

\*\*\*\*

Mr. J. N. Merrill, of the Merrill Piano Company, says he is the happiest man in town. The September business has been way beyond his anticipation and he sees a brilliant future for the Merrill piano.

Mr. Merrill has received an invitation from the mayor of Atlanta, Ga., to visit him at any time during the Atlanta Exposition. Mr. Porter King, the mayor, is an old friend of Mr. Merrill's, and it is probable that he will accept the invitation before the 1st of January, when the exposition closes.

They are busy at the Merrill piano warerooms making alterations that will add considerable floor space to the width of the room. As soon as the plastering is finished the offices will be moved to the front part of the room, and the rooms now used as offices be utilized for showing pianos. This will be a great improvement to the warerooms, and is a change that has been in contemplation for some time.

\*\*\*\*

C. C. Harvey & Co. say that the past month was the best August business they have had for six years.

\*\*\*\*

While in Boston recently Mr. J. O. Twichell, of Chicago, arranged with Wm. Bourne & Sons for the agency of their pianos in Chicago.

\*\*\*\*

Mr. Michael Goggan, of San Antonio, Tex., has been in town three or four days during the present week.

\*\*\*\*

News was received this morning of the death of Mr. Carlos H. Blackman, vice-president of the Hallet & Davis Piano Company. His death occurred last night at Block Island, R. I. A more extended notice will be found in another column.

\*\*\*\*

Mr. F. A. Pelton has this week arranged with Paul G. Mehlin & Sons, of New York, to handle the Mehlin piano in Boston. He expects the first shipment of instruments to arrive early in the week.

\*\*\*\*

Mr. Poole, of Poole & Stuart, is much pleased with the way business is going. He made a flying trip to New York this week, returning on Wednesday.

\*\*\*\*

Mr. S. A. Gould, who was in New York on Tuesday, says it was the most uncomfortably hot and humid weather he ever experienced.

\*\*\*\*

Mr. George Chickering has in his possession a map of the

city of Boston that was issued in 1723. The well-known Tremont street of to-day was then spelled Treamount.

\*\*\*\*

Mr. George Miller, F. A. North & Co., of Philadelphia, Pa., was in town on Saturday, but left the same evening.

\*\*\*\*

Mr. F. J. Mabon, of Paul G. Mehlin & Sons, was in town the early part of the week, returning to New York on Wednesday.

### Married Abroad.

**J.** R. LANG, bookkeeper for the Estey Piano Company, returned from Europe last week, and was at his post Saturday. He was abroad seven weeks, and brought home with him a bride from Scotland.

### Change at Richmond.

**M.** R. THOS. G. BURTON, of Thos. G. Burton & Co., Richmond, Va., has acquired the interests of the former "Co.," Mr. Stagg, and will hereafter conduct the business on his own account, handling the Mason & Hamlin pianos and organs and the Emerson pianos. It is understood that the style of the firm will not be altered.

### Apollo—Gleitz.

**T**HE name of the Apollo Piano Company, of Bloomsbury, N. J., has been changed to the Gleitz Piano Company.

Mr. August Gleitz continues as superintendent of the factory, while the other officers of the corporation are Thomas T. Hoffman, president; Charles A. Carter, vice-president, and J. V. Willever, secretary and treasurer.

### An Immense Walnut Log.

**I**SAAC J. COLE & SON, importers, manufacturers and dealers in veneers and fancy woods, received last week at their establishment, foot of Eighth street and East River, an immense walnut log, too large to get into their mill, which is of ample proportions for logs of ordinarily large dimensions. The monster shows handsome figures and will produce very desirable veneers, but it will have to be blown apart before it can be carried to the saws.

Among other stock just received by the firm is a small quantity of mahogany from St. Jago, Cuba. From this wood veneers showing a beautiful crossbar figure are now being obtained.

### Mahogany is Arriving Slowly.

**J.** RAYNER, importer and dealer in mahogany, cedar and other woods, whose mills are at the foot of East Houston street, New York, is turning out some unusually beautiful veneers from a large shipment of mahogany logs just received from Mexico. Mr. Rayner has regular connections at Laguna and all his wood is shipped by steamers, which make the trip in from seven to ten days. By sailing vessels four or five weeks are required to make the voyage.

Mr. Rayner says mahogany is not arriving in large quantities, owing to the scarcity of rain in Mexico. The mountain streams through which the logs are floated to the sea are very low, and in some instances almost dry, so that stock in the lumber camps is moved only with great difficulty.

### Music Dealers Feast.

**A** BANQUET was given last week by R. Zellner, Jr., president of the Garner & Zellner Piano Company, of Los Angeles, Cal., to the music dealers of Los Angeles in honor of the opening of their new warerooms in the Byrne Block. Those present were A. W. Fisher, F. J. Hart, J. A. Brenner, J. F. Fitzgerald, F. W. Williamson, S. A. Salyer, W. O. Sloane, C. A. Ziegenfuss, R. Zellner, Jr., and others.

The dinner was one of the best prepared by the chef of the Hoffman, and there was much good wine. There was a great deal of good feeling shown among the representatives of the different firms, which is especially significant

in a business where the competition is so spirited. Comical stories were told and speeches made until a late hour, when the jovial party broke up feeling better for having met in such a social and jovial way.—*Los Angeles (Cal.) Times.*

### Strich & Zeidler's Atlanta Display.

**S**TRICH & ZEIDLER'S exhibit in the New York Building at the Cotton States and International Exposition in Atlanta will be in place October 1, when the building will formally be opened. The firm will send three or four pianos in the first shipment, and others will follow. Mr. Robert A. Widemann, who will place the instruments in position, will leave for Atlanta within a fortnight, and will remain at the exposition several weeks. The firm has arranged to give recitals in the assembly and music rooms two or three afternoons each week, and, as the exposition will be open three nights a week, evening recitals are also contemplated.

While Strich & Zeidler are getting ready for the exposition business continues to increase, and but few days pass without the receipt of one or more letters in which the writers praise the instrument and order duplicates. Among the letters recently received was one from J. C. Miazner, of Henderson, Tex., and another from B. F. Elliott, of Canton, Ill.

Mr. Miazner wrote: "The piano arrived in fine order, and, like the other, is splendid, with fine tone and touch. The people are delighted with it. Will have other orders soon." The promise in the last sentence has been kept, as Mr. Miazner has already sent in four additional orders.

Mr. Elliott in his letter said: "The piano gave great satisfaction. The lodge is well pleased with it. When the piano came you have no idea how anxious the members were as to its merits. When it was played upon it knocked them silly. Everybody has seen and praised it. It is the talk of the town."

### He Has Ideas.

PEWERTOWN, New Jersey, September 11, 1895.

Dear Musical Courier:

**T**HERE is no use talking; I've said it over and under again and repeated it to myself and others who would listen to me; there is no use talking, there is something wrong somewhere in the piano and organ trade. As I told you in my last communication, I received lots of answers to my advertisement I put in your paper, and I can get more places or positions in the piano trade than you can shake all the sticks you have in your office at. But, of course, there are conditions. Certainly firms are not simply going to engage a traveling man just because he wants the place or is looking for a hard or soft birth. There are conditions and I would like you to advise me, naturally in confidence, what you think most advisable to do under or over the circumstances. One firm makes this very fare proposal.

BOSTON Sept 11 1895

DEAR SIR—We are looking for seventeen first class road men to sell our pianos on 12 months with renewals of one and two years if the dealer does not kique. You seem to be a man who can sell pianos that way. We make you the following offer. No salary for one year. You to divide the profits with us after we add on each piano \$100 above cost to cover our losses and risks. We pay half your traveling expenses at the rate of \$2.50 (that is two dollars and a half) a day as our share. We can give you references to convince you that we will pay this promptly weekly, mailing you a check each Saturday. After one year, if you are still alive, we will arrange liberal salary on mutual plan. Excuse the absence of typewriter but the young lady has taken it out to attend to an odd job which she is entitled to under agreement. She has taken the machine along and I cannot write on it.

Yours,

\*\*\*\* & \*\*\*\* Co.

I like this proposition as far as I go, but I don't care to travel from Boston. I am stuck on the town, and it is the hardest thing in the world for me to get away from it when once I am there. It is the hardest place to cash a check in. It is full of fine looking women, who come into the warerooms, take up your time looking at pianos and don't buy until they are married and have a daughter old enough to take lessons, but naturally anticipating this they begin to look about in time.

Oh, ain't I stuck on Boston? A many a many a time have I been there, when I was working for the old house, and could not get away from the town because there wasn't

**\$100**

RETAIL.

WAREROOMS:

1199 Broadway, New York.

**Self-Playing Piano**  
ATTACHMENT

FITTED TO  
**ANY PIANO.**

**AUTOMATON PIANO CO.,**

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



money enough coming in to make up a round trip fare to Bangor and back. Railroad companies will not, under any circumstances, take dealer's notes even if they are endorsed. Stuck; why stuck is not the cognomen.

I remember I was in Boston once on a Saturday night in the spring time just when there was lots of fussing and moving about and activity and push and chin and hurry and no trade. The week had been a wholly terror. So the old house gave me a check and told me clear, and go to—where was it? Oh, yes; go to Haverhill and spend Sunday there, but no money. I am an irregular guest at the Adams and the Reynolds, and frequently less at the Thorndike. This check I got from the old house was perfectly, I assure you, perfectly good, and then of course I endorsed it, which made it solid in my estimation. I had 80 cents in change in my pocket.

I walked into the Adams and bought a large cigar for five cents, with the name of the manufacturer branded on the leaf of the tobacco and paying down my cash like a little man, I judiciously pulled out the check and said:

"Do you mind asking Mr. Adams to please and cash this check?" The cigar clerk took it over and he and the cashier had a long talk and some whispers and a laugh and he came back and said that while they knew my firm and would be willing to cash it, they could not do so just then because they had no cash, and then besides the indorsement spoiled the check; if I hadn't indorsed it they might send down to Parker's or Young's and borrow the money to accommodate me.

I used to have epileptic fits when I was young, and the cure I went through and subsequent experiences in the piano business gave me that strong mental resistance which I bring to bear now when such events transpire in my life. I could have scratched my endorsement off that check, but I was too proud. Says I to myself, "Rather not go to Haverhill than show such weakness." I remembered also that I had a friend in your line of work who had a pile of cheque experiences and who must have known just how it felt when I got this reply, and I sat right down in the Adams and wrote to him

BOSTON, September  
(no date, I was too mad to think of that.)

DEAR OLD FARE.—What do you think? I had a cheque to-night, and I wanted it cashed right in this hotel and they couldn't do it. Reminded me of you. How are you, anyhow? Still running that same thing, or got a new one. Never see it. I got one of your old ones, and it reads just like the new ones I saw some time ago in your office. So if I want to know what you're thinking about I pull out the old sheet and read it and that settles it. Say, you never paid me what you owe me. Don't; for you'll drop dead if you do.

M. T. (You Know).

P. S.—Say, what's going to become of this earth, anyhow, when you die?

I never got an answer because I didn't give my address. But to return to the old story. I tell you, I am stuck on Boston; I can't get away from it when I get there and I have a lot of friends there that do count when it comes to friendship. One of my friends is a piano salesman. The last time I had an opening for a place in that town I went to him and says I: "Old man, here is a chance for you to do me a favor. You know I consider you one of nature's aristocrats, one of the 400 of nature's own true blue. Now I have given you as a reference and when the firm that wants me asks you, why you know." "Oh, of course," says he, "have a chew? I'll do the right thing by you." The following week he was at work with that very firm but I got it fixed. You know what I did? I took his old position at \$5 less a week than he was getting just to show the firm that he wasn't worth the salary they had been paying him. It took me about three weeks to prove it and then I left because the house and I disagreed. They wanted to raise my salary to the price they paid him and I refused to have the place recognized as sufficiently valuable to cost such a salary. I made a commission proposition which they refused as I was no teacher. "Commission to teachers only" is their cry.

And that reminds me, when I was engaged in Boston the last time the firm told me that I could pay commissions or promise them to anybody, but I should always insist that we pay "commissions to teachers only." That's where that firm I speak of above got the original idea, and I told them: "Gentlemen," says I, "if you will permit me to call you by that title; you think that is your own idea. Why, when I was in Boston years ago; when Miller and Bourne and Woodward and all the old line of manufacturers were at work that used to be the cry; you are not

original; so you might as well make a commission arrangement with me." Well, I proposed this thing. I would take \$15 a week salary for a basis and on every piano they sold, whether I sold it or not, I was to get \$10 and out of that \$10 they could take the \$15 a week back if they sold enough pianos. "How are we going to be able to deduct \$15 a week from \$10 a week provided we sell one piano a week; or how are we going to deduct \$15 from nothing if we don't sell any a week like, for instance, it is apt to happen in May, June, July, August and September?" I could not answer that. How could I? So we separated. The former salesman is back there again and he is now getting \$5 a week less than I was. I really think he drove me out of both places, but I do like Boston.

Well, another proposition comes from New York, and it is a kind of straightforward, businesslike talk:

NEW YORK, Sept.—

DEAR SIR.—Please send us your reference; your age; your experience; your salary demand; your average daily road expense; your average annual sales for six years past; your wife's maiden name; your parents' age when they died, if they are not living; your place of residence; your home, if you have any; your children's names; your A. F. & A. M. lodge name; your Odd Fellows' lodge name; your Life Insurance Company and the names of the trade papers you do not read. If we do not hear from you we shall conclude that you have not replied to this.

Yours,

\* \* & Co.

I replied at once, stating that I had no reference except my reputation, as I would never ask one man to do me any such favor as giving reference. Age and experience was none of their business, I said, for that was what they were paying for when they hired me. Road expense and annual sales would show themselves quickly enough in course of time. My wife's maiden name I had long since forgotten and wouldn't dare to ask her. My parents all along refused to give me their ages for fear of making me look too old. I also said that I am a Mason but could not make any statement on that subject until I first knew that they were Masons in good standing—Mason & Hamlin, so to say, which is the same thing—and as I am not anxious to let anybody know that I am not insured I point blank refused to give the name of the company I am not insured in. Then I got this answer:

NEW YORK, Sept.—

DEAR SIR.—The reason why we wanted to know about your wife and your parents and children was to put their names down in our list of prospects and get their names and addresses properly and in good shape. There was nothing personal in it. We have a line of prospects running along for years to come. As we have a great many children on this prospect list to whom we expect to sell pianos in ten, twenty or thirty years, when they get older or married, we issue two circular letters per annum to the parents (that's also another reason why we want the parents' names). The first is called our "marriage circular" and the second our "death circular."

Our "marriage circular" is like this:

DEAR SIR OR MADAM.—Your children, according to our latest and revised list of our Piano prospects, consists of Ella, born Aug. 15, 1864; James, born Sept. 28, 1865, and Sara, born Sept. 11, 1875. Will you please date us by return mail whether any of these have been married, and when, and to whom and where their residence is.

Yours,

Our "death circular" reads something like this:

DEAR SIR OR MADAM.—Inspired by the hope that one of these days one of your children (John, born July 4, 1860; Daisy, born December 25, 1871, and Zerubbabel, born May 30, 1876), would purchase one of our well-known pianos, we placed their names on our books on prospect list and have ever since sent you an annual circular like this. The one we sent you last year you returned, unfortunately for both of us, with a correction consisting of the elimination of one name (Samuel, born Feb. 23, 1874). We hope there is no similar correction to be made this year, but should this be the case, you need only run a line of black ink or a lead pencil mark through the name of the dear departed, which will then be stricken from our list. At the same time should Providence have since blessed you with an addition to the family please send name, date of birth and particulars.

Yours, etc.

P. S.—There is no necessity to send in the names of any children born within the year who have since then died.

Talk about originality, system, method. Our estimable friend, Mr. George W. Washington Peek, of 47th St. and the Boulevard, is not anywhere in it, although he has, by all means, the most advanced administrative talent of any piano organizer in the city of New York. But where is he, with all his executive departments, next to this marvellous scheme, with a dead cinch on the living? I must say, this knocked me out. I am never greatly surprised when I come across an original scheme in the piano business, but a vast, comprehensive organized plan to keep a tab on the family tree in order to provide for future openings never came within my experience, and it certainly must pay or it would not be kept up.

That house was too sharp for me, and I hesitated several minutes before I replied. Finally I wrote and told them that I was very much interested in the piano trade; that I considered myself a successful piano man because I had never failed for a large amount and did not now know one note from another, although I had been in the business a

quarter of a century. That I believed a man should pay his debts—if he can and it does not incommode him; that I always lived beyond my income, because I, at least, considered myself a gentleman, no matter what others thought; that I believed myself competent under these circumstances to be a competent trade editor, much less a competent piano man. I also told them (sub rosa) that I made this allusion to the trade editor because they had originally asked me which of the trade papers I do not read, from which I gleaned that they apprehended that I was about to start one (which is so, by the way, if I can get certain guarantees from the printer).

Their reply only just came in, and it is direct and to the point, and I am afraid this firm will catch me. They say that they know very well that anybody who can play the piano and knows all about its construction can sell pianos, but what they want is the man ignorant of all this, for he will not be able to distinguish grade differences, which will make him a most devoted advocate of the qualities of their pianos. Now, Mr. Editor, this part of their letter is kind of obscure to me; what do they mean? Do they mean that the man who is no judge of pianos would be the best judge of their pianos, because the other fellow would know too much? I cannot quite catch on.

Then they continue and explain their system of manufacture. "While we manufacture every part of the pianos ourselves, we have no one single factory, but believing in the system of distribution, we separate our factories. For instance our veneer mills are located in two different shops near the East River; our action factory is in Harlem; our varnish works are in Newark; our glue factory is in Jersey and our screw factory in Connecticut, and so forth." This is an entirely new system, but I don't see why it should not work. They explain it rather neatly. "You will never find in any piano factory one man able to, or at work making or operating on one piano and building that piano. The work is always based on the principle of distribution. One man works on finishing, one on actions, one strings, one chips, one tunes, one varnishes, one rubs, one regulates tone, &c. Now you will still find that the whole is claimed to be a force of piano workmen; so it is with our system. We enlarge the principle that's all. We make all parts of our pianos in various factories and put them all together in one central building."

So I guess I will join their force if I can make terms with them. I have also several original ideas to convey to them regarding piano selling, but I do not propose to divulge them unless they are considered from a business point of view. Everybody is selling pianos in the same way it seems to me. Then why not turn around and do it the other way? For instance, I say to a dealer: "Here is my line; just read the list and make your selection, if you need goods. After you've made your selection I'll talk to you." The dealer does this because he wants to know what I have to say. All right. I say nothing. Of course, if I were one of the regular, old line salesmen I would go right ahead and do the talking; but I say nothing, and then the dealer begins to talk. That's what I want. Don't you see? Sometimes when he talks he says nothing, but that don't matter as long as his talking keeps me listening. When he gets through the time is up and I leave. You bet the next time I come around to him it's business. You see the point, don't you?

[We must admit that Mr. Poccet's point is exceedingly ingenious.—EDITORS THE MUSICAL COURIER.]

Then there is another thing most salesmen forget; that is the old line of salesmen are so accustomed to the old system that they forget this new wrinkle of mine. You go into a dealer's wareroom, and the first thing you do, you begin to say who you are and tell about your firm's goods, and this, that and the other. All wrong. What you want to do is to go in and pay a friendly call. "Excuse me," say you, "but I am not here to trouble you about our goods. Don't want you to talk piano or anything. Just a little chat about old times before the train starts out." If you could see the faces of the dealers when you talk to them like this you would see how they appreciate it. Well, train time comes and the dealer knows all railroad changes, and to prove that he is correct he will take you to the depot himself, and as the train rolls out he will look absolutely happy. How's that? Isn't that a great scheme?

[We must again admit that is a great scheme of Mr. Poccet.—EDITORS THE MUSICAL COURIER.]

Why there are new things cropping up all the time in the

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piano business and why should the salesman stand still and have no impetus to improve his methods? Some take whole pianos out, having them shipped in advance; others take reduced sizes or little miniature pianos along. Some take sections of pianos along with them and others take parts. I am going to knock all that silly when I go out next time. I am going back to first principles. I am going to have a trunk specially built and I shall have one section each of a spruce tree, a maple tree, a mahogany, oak, &c. I am going to carry the tusk of the elephant to show the kind of ivory we use and a piece of steel to show the material we use for our wire. I am going to have a little bag of lamb's wool to show the stuff the felt is made of and a portion of a dead horse to show what kind of glue we use; also the hind section of a calf and other things back in the first principle of piano manufacture. Of course, I shall have to put a little disinfectant in the trunk, but we cannot have everything sweet in life and yet do business.

Then I am going to introduce more new ideas which will take like yeast does in the West. I am going to insist upon the delivery of written orders. None of that racket of giving me an order and then waiting for me to jump the town to telegraph to me and the firm that the order is off due to unforeseen or foreseen circumstances; none of that for me. I am going to have blanks printed with conditions on them, and I am going to get the dealer to fill the blank and sign it and if he doesn't, why I shall see what he proposes to do, but the conditions will make the dealer sign. The first condition will be like this: "It is understood that this order is genuine and will be filled by the manufacturer only provided the dealer signing it doesn't change his mind within a week."

Second Condition: If the pianos ordered herewith are not received within six months of this date the dealer need not take them unless he can get them at a lower price.

Third Condition: If the dealer signing this fails before the pianos reach him, they are supposed to go into the general settlement as assets, all State laws to the contrary notwithstanding.

Fourth Condition: These prices are subject to a reduction if the dealer thinks he can do better with pianos of the same quality, and he is to be judge of the quality.

Fifth Condition: The dealer's expenses with the salesman while in the town to be deducted from the general account in accordance with the estimate made between the dealer and the salesman herewith submitted. If the dealer doesn't buy any pianos, or refuses for reasons of his own to agree to these various conditions, this section is also null and void.

It is this last, this fifth condition, which I consider the great clincher, and it will also bring about lasting friendship between the dealers and the salesman, if generally adopted. Those who don't adopt it will get left. Neither will the firms kick, for they certainly will give full credence to their own customers whom they are willing to credit, particularly if the statements are endorsed in writing by their own traveling men.

These are some of the original ideas I propose to introduce on the road if I come to terms with the firm I am now negotiating with, and they are bound to go through if your influential paper will indorse and editorially push them. There is too much lethargy in the present system, and it needs an awakening. Wake up boys, I am with you!

I also believe in organization. I think it a good idea for all the piano and organ and road salesmen to meet at some central place West somewhere during the early fall, and have an all round discussion on the subject of the trade, and

how to advance their own interests without giving the manufacturers any idea that a strike for increase is contemplated. I believe the increase will come of itself if the salesman can live long enough. It is a question of life. If he cannot, why then it is no fault of the manufacturer, who will tell his son to increase the salesman's wages after a while when he finds how he works. Of course the father must first die, and then the son can study it over—or any other successor—and then think about the raise or, if necessary, the reduction.

At that meeting other things can also be discussed, such as the influence of traveling men on the morals of the trade; the beneficent effects of poker as a sedative on overworked traveling nerves; the length of summer vacations without pay; the responsibility of traveling men in the opening of new credits and the closing of old ones; the increase of confidence between traveling man and manufacturer, so that the latter will show to the former just what



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That the instruments sent out by this company are trade winners is indisputable, for the business continued to grow even through the recent hard times. Last month (August), when great things were not expected, the Lindeman & Sons Piano Company sold instruments to fourteen houses it had never had dealings with before, and during September, from the present outlook, even greater strides will be made in enlarging the already wide field covered by the company.

his pianos cost him to make, if he knows it himself; if he doesn't, the traveling man may be able to show him. And there are lots of other things to be talked over at such a meeting. I propose such an organization, and if it does not take place, is not arranged, no harm will come to anyone except those who were absent if it does happen to come about. I know one man who will be there, and that is  
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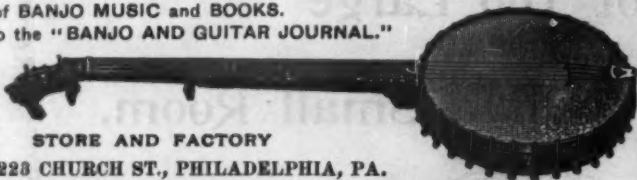
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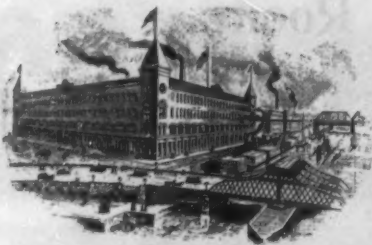
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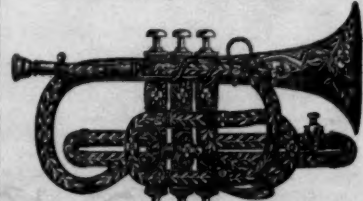
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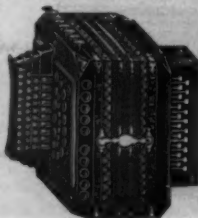
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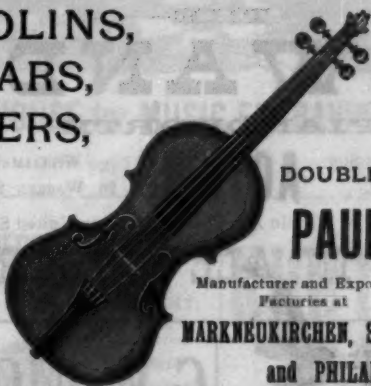
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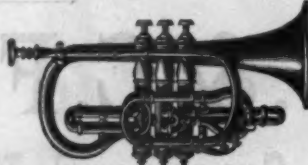
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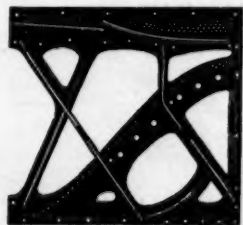
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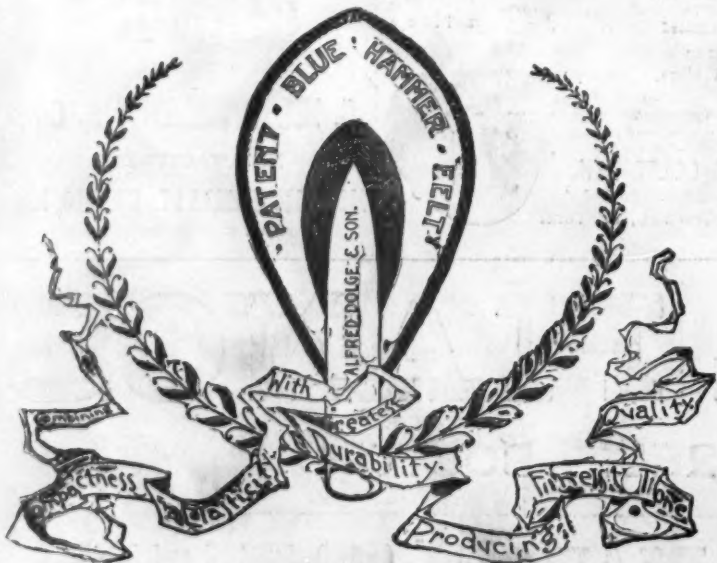
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